THE NEW YORK DRAMATIC MIRROR.

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THE AMERICAN LIBRETTIST

BY J. CHEEVER GOODWIN

The lot of the American librettist is not, as a rule, a corner one. There was a time when he was held responsible for the success of an opera, as well as for its failure; but of late years the "book," by the time of its production, dwindles into a virtual scenario, and becomes a mere vehicle for the business and "gags" which the company supply.

Let me hasten to say I am not personal in the assertion just made, but voice a general verdict with which I think my fellow librettists will coincide. The author of a tragedy, comedy, farce or melodrama achieves an individual success should his play be well received. Brown's Three Drops of Blood or Smith's Wedding Bells become household words, and every poster embalms the author's personality, in modest type, as well as the star's and the manager's. But let an opera score an undeniable hit, and the librettist is relegated to the background with a celerity which would be humorous, were it not annoying and unfair.

I grant the marked distinction between a creator of everything—plot, incident and dialogue—and an adaptor, who remodels only. But is the task of the latter trifling? Far from it.

With a manager, a star, a composer, the critics, the public, and, last and least, himself to satisfy, he is handicapped by being compelled to use basic material which may be, to him, faulty and feeble; and to follow lines which may fall, in his opinion, in far from pleasant places.

To please the star is comparatively an easy task. His peculiarities once recognized, both dialogue and business frame themselves as they come from the pen, in accordance with the tricks of speech or of action it is desired to emphasize. It has been my own good fortune, especially in the case of Mr. Wilson, to have been greatly aided by an active, not a passively receptive, coöperation: for the gentleman named, being his own manager, is (not only from artistic, but from business motives) quite as desirous that his entire company should be displayed to advantage as he is to be well provided, himself, with a suitable part.

There was a time—*consule Planco*—when it was solely desired to make *the opera* amusing; and when bright lines and merry quips were given to whatever character, principal or subordinate, would most naturally interpret them. But *nous avons changés tout cela.* The public of to-day goes to hear, not an opera, but Wilson, Hopper or Harrison, *in* an opera; and it is inevitable that those comedians should require and receive the lion's share of the piece's plums.

I remember a manager, who shall be nameless, taking me severely to task because I had given an undoubtedly (as it proved) convulsive line to an extremely minor character. "Confound it, man!" (his expression was less puritanical), "Thompson must have that."

"But why?" I asked. "Thompson has nearly all of the fat of the piece, as it is. Surely, he can spare one laugh. And besides, the situation calls for Jenkins to speak the line."

"Yes, but do you want to ruin me? Give Jenkins that line, and the laugh, and he'll strike me for an increase of salary within a week. Thompson must have the line."—and Thompson did have it.

A physician of my acquaintance, when asked if Welsh rabbits (or rarebits) were indigestible, replied that it depended entirely on the rabbit. And so when I am asked if composers are easy to get along with, I rejoin, "It depends on the composer." I have furnished lyrics to composers who considered them merely words, and manifested an entire disregard of the demands of sense, sentiment and metre. And I have written for others, who paid my songs the compliment of a treatment approaching reverence. The fashion inspired by Gilbert and Sullivan, of publishing the lyrics in full, has undoubtedly led to their marked improvement, and to far greater care, that something more than feet and rhymes shall be wedded to music.

Away! Away!
still inspires as its sequence,
No more delay!

but the songs of the operas of the day have refinement, and not rarely, a true poetic treatment, for which I consider Mr. Gilbert entitled to all credit, in setting an example which it must be sought to follow, however lamely.

I am also often asked whether I prefer to write lyrics to a composer's melody, or to furnish the words and let him set them to music. *Cela dépend.* In the case of simple ballads, humorous songs, and in some instances concerted numbers, I prefer to be unfettered: to select my own metre; and to let an errant fancy have full play. All this, be it understood, when, as in the case of composers like Morse, Braham or Kerker, I can be assured that my song will be carefully studied, and its lights and shades scrupulously observed in its musical treatment. But, as turn about is fair play, I can also appreciate a composer's desire (when inspired with a dainty melody), to give his genius a free rein—and find the task of confining the music to established channels a comparatively easy one. In my own mind, however, there exist no doubt that the author should, as a rule, furnish the words. If the composer fails to set them to music easily, he has lost nothing save time. His fingers glide easily over the piano keys. Bits of melody are evolved, which, if unsuitable for present purposes, can be used in the future; and even his failures have a value. But the author must reduce his thoughts to writing before they are available, even experimentally; and inspiration and expression are with him two, often lengthy, processes, where with the composer they are one.

In my own case, the happiest results have been attained when, as in the case of Evangeline and The Merry Monarch (the Alpha and Omega of some thirty burlesques and comic operas I have either begotten or stepfathered), the composer and myself have wrought together, each giving and receiving suggestions, and benefiting by immediate criticism and discussion.

I am amused sometimes by the crass ignorance shown by outsiders in the matter of songs. The words are supposed to be "tossed off," and the melody assumed to be "rattled off." How far from correct this is, cannot easily be conveyed. To cite an instance or two, let me say, that I have known Mr. Woolson Morse to remain at the piano over eight hours, with only brief intermissions necessitated by absolute fatigue, in an attempt to satisfy himself (he had satisfied me twenty times) as to a melody for the first eight lines of the "Ostrich Song" in The Merry Monarch. In the case of the "Little Pigs," sung by Mr. Hopper in Castles in the Air, where the words are of childish simplicity, I can conscientiously say that I must have devoted, first and last, a solid week of work to polishing and pruning, touching and retouching, eliminating and substituting, until I was passably content with it. As for the tripping melodies of Evangeline, which made their composer, Mr. Rice, famous, all were written in my presence; and I do not exaggerate when I assert that for every one finally presented to the public for approval, twenty were composed, elaborated and then discarded. There may be librettists who make it a rule to "dash off" their lyrics (I will meet an emergency myself when required), but I believe that, for the most part, the public is invited to listen to carefully considered productions, entitled to the respect which honest, painstaking labor should command.

I am keenly aware of the danger of remonstrance against criticism. But at the risk of incurring an *anathema maranatha* which shall be consuming, I desire to respectfully object to the careless manner in which, not infrequently, the stricture is made, that the delicacy of the French book has been destroyed by the adaptor. If the original text of comic operas were the work of a Sardou, Dumas, Augier, Coppée, or Labiche, it would undoubtedly be little short of *lèse majesté* to venture the substitution of ideas; save only where the comparative morals of the two countries might be involved. But (with all due respect to Leterrier and Vanloo and others) the French books do not, as a rule, so nearly approach refined gold as to make an attempt at gilding a crime. In fact, I am free to say that to me the dialogue of a French opera is, on the average, so tame that the pages of Ollendorf become Arabian Nights' Tales by comparison. It has never been my good fortune to witness a Parisian audience listening to an opera—bouffe or comique. But that the dialogue evokes frequent and hearty laughter seems to me impossible. I have often wondered what the critics would say if a few pages of a French libretto were literally translated and incorporated into an English text. Take the following bit of dialogue between the first and second comedians, rendered faithfully, with no attempt to italicise the baldness.

A. "Well, where is he?"
B. "I don't know."
A. "You don't know? Is that the way to reply to a king?"
B. "What would you have me say?"
A. "Anything you please, except 'I don't know.'"
B. "I will remember your Majesty's instructions."
A. "All right. And now, order my horse!"
B. "Your Majesty is going to the hunt?"
A. "Naturally. You will remain here."
B. (*bowing*) "I am at your Majesty's orders."
A. "It is well. It is thus I would have you always." (*Exits.*)

Now if any one will kindly detect the fine, Gallic flavor which has been preserved by a faithful rendition of that bit of dialogue, I shall be obliged. And yet, when a librettist has endeavored, by the substitution of American humor, to sugarcoat a Gallic literary pill, he is told, not that his humor is unfunny, nor that he has failed in a laudable task, but that he is a bold, bad iconoclast, and that "the charming French atmosphere and sparkling brilliancy of the original have been completely destroyed." Sparkling grandmother! I feel like exclaiming with Anso.

While it is true that to invite an audience to listen to a libretto by Bouquard, and to give them a libretto by Jenkins, under the pretence that it is Bouquard's, is indefensible, yet to condemn the management, and Jenkins, for daring to presume, after careful study, that a libretto by Jenkins will better please an American audience, than a book by Bouquard, and to frankly advertise Jenkins' responsibility for the text—is unjust. And here is where I assert (hastening to don a coat of mail for protection), that critics err. The libretto is written—other reasons apart—to amuse its auditors. If it succeeds in doing this without descending to vulgarity, I claim that an unkind criticism, based upon its not being something else than what it is and is claimed to be, is as uncalled-for, as would be the sneer of an outsider, because guests are regaled by their host, to their entire satisfaction, upon roast beef instead of venison.

Let me again disclaim any voicing of private grievances in my remarks. The critics who have sat in judgment upon my libretti have been almost uniformly kind and considerate beyond my deserts. I simply assert, for my craft, that the circumstances under which a librettist writes should receive full consideration; and that to excoriate (however wittily) a writer who has completely fulfilled the task set him by his employer, is an application of the lash (assuming it to be called for) to the wrong shoulders.

Another matter—respecting which critics often ask questions, rarely, if ever, answered: *i. e.*, why our librettists confine themselves to editing French and German books, and do not evolve original texts—seems simple of solution. It is not from a lack of composers capable of setting lyrics in a brilliant framework. I could, upon call, name at least a half dozen of authors, any of whom, working with any one of a like number of composers, could undoubtedly evolve an opera well worth hearing. But (with a capital B) to induce a manager with an expensively-salaried company to assume the pecuniary risk involved in a necessarily elaborate production of such an opera—"*hic labor, hoc opus est.*"

American dramas and comedies? Since the advent of Messrs. Howard, Gillette, Belasco, Rosenfeld and others—Yes. But American operas?—especially American comic operas?—even with The Begum, The Lady or the Tiger, and The Sea King as examples—emphatically no! And, in a measure, the preference for books founded upon French originals is, in my opinion, amply justified. In the invention of a humorous story; in the evolution of scenes where the relative interests are carefully preserved in balance; and in the delineation—in outline, at least—of amusing characters, our brethren of the boulevards undoubtedly excel. And it is undeniably cheaper to have a house built upon architects' plans which have cost nothing, than to order and pay for both designs and construction.

I desire to call attention to one other point before closing these discursive remarks. The American librettist labors under immense disadvantages, in comparison with his competitors of London and Paris, by reason of the nomadic audiences to which he appeals. The clientèle of the Savoy and of the Opera Comique in London, and of the Bouffes and the Variétés in Paris, is a fixed quantity. The approval of a first-night audience in those cities may be discounted, from the absolute knowledge of the tastes of the inevitable occupants of the greater portion of the theatres. But here——? Barring those of the critics the likes or dislikes of a first-night assemblage are no more to be prognosticated than the politics of the passengers upon an ocean steamship. The cosmopolitism of our audiences makes each production a lottery, and to cater to an average comprehension becomes compulsory.

NEXT WEEK:

THE SHAKESPEARE PLAYS.

IGNATIUS DONNELLY ANSWERED BY CHARLES R. POPE, J. A. WALDRON AND COLLINS STURTEVANT.

THE BAKER MEMORIAL PORTRAIT.

The Dramatic Mirror	$50 00
Edwin Booth	50 00
Collins Sturtevant	2 00
F. X. Cahill	5 00
W. Christie Murray	1 00
	$108 00

The first week of the subscription instituted by The Mirror for the purpose of defraying the cost of a life-size bust portrait of the late Benjamin A. Baker, to be presented to the Actors' Fund, has brought substantial results.

Mr. Booth, who was for many years the friend of Mr. Baker, has embraced the opportunity to aid in paying this enduring tribute of respect and affection to the memory of Uncle Ben, and others, moved by a similar motive, have lent their practical coöperation.

We hope to be able to announce the completion of the subscription at no distant day. The amount still required is comparatively small, and if but a small proportion of Mr. Baker's friends will contribute their individual share—no matter how small—the result in view will be reached speedily.

There is still required $242.

MARGARET MATHER'S IMOGEN.

Frank G. Cotter, the business manager of Margaret Mather, met a Mirror reporter yesterday and told him about his star's successful production of Cymbeline last week in Philadelphia.

"She made the most ambitious effort of her career when she produced Cymbeline," said Mr. Cotter. "The play, which is not familiar to most theatregoers, drew a big and critical house, and Miss Mather scored a decided success.

"Miss Mather makes a charming boy, and her appearance in the page's dress was a perfect picture of beauty. According to the erudite critics of the Quaker City her portrayal of the idyllic Imogen was an artistic piece of work.

"Miss Mather's coming production of Joan of Arc will be the climax of her ambition."

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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At 142 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Paul Jones, 8 P. M.
BIJOU THEATRE—The City Directory, 8 P. M.
CASINO—Poor Jonathan, 8:15 P. M.
FOURTEENTH ST. THEATRE—Blue Jeans, 8 P. M.
FIFTH AVENUE THEATRE—Mr. and Mrs. Kendal, 8 P. M.
GARDEN THEATRE—Dr. Bill, 8 P. M.
GRAND OPERA HOUSE—Aunt Jack, 8 P. M.
HAMMERSTEIN'S OPERA HOUSE—English Opera, 8 P. M.
H. R. JACOBS' THEATRE—Erminie, 8 P. M.
KOSTER AND BIAL'S—Vaudeville and Carmencita, 8 P. M.
LYCEUM THEATRE—Master of Woodbarrow, 8:15 P. M.
MADISON SQ. AMPHITHEATRE—Anton Seidl, 8 P. M.
NEW PARK—A Parlor Match, 8:15 P. M.
PEOPLE'S THEATRE—One of the Bravest, 8 P. M.
PROCTOR'S THEATRE—Men and Women, 8 P. M.
STAR THEATRE—The Senator, 8 P. M.
STANDARD THEATRE—The Whirlwind, 8 P. M.
TONY PASTOR'S THEATRE—Say Decree, 8 P. M.
WINDSOR THEATRE—Limited Mail, 8 P. M.

LEND A HAND!

THE effort of the People's Municipal League to secure a clean and honest government for the city of New York deserves the sympathy and support of our theatre managers and of all professionals that will be here to vote at the election in November.

We are glad to see that Manager A. M. Palmer is a member of the General Committee of the League, and that he is giving the movement his influence and aid. His example should be followed by every other manager in this metropolis who is wishful that the corrupt, inefficient and wasteful Tammany *régime* may be supplanted by a capable and trustworthy administration.

Every man, woman and child in this boss-ridden town has either felt or seen the direful results of entrusting municipal business to a ragged regiment of unscrupulous politicians and their hungry heelers, organized for public plunder and held together by the division of the spoils.

We see these results in a puppet mayor, whose wires are pulled by the boss that made him. We see them in our filthy streets, for whose "cleaning" the citizens pay nearly a million-and-a-half a year. We see them in our bribe-taking police, our disgraceful district attorney's office, our political excise board, our miserable wharfs, our ill-paved thoroughfares, our overcrowded tenement districts, and our insufficient school accommodations. We know that "influence" controls the police judiciary, and that it enters even into the criminal and civil courts, where it sometimes strips the bandage from the eyes of Justice.

All these things we see and know, and all these things are the logical outcome of handing the city over to a gang of conscienceless, self-seeking spoilsmen, who govern it not in the interests of the people but in the interests of the organization whose shameless arrogance is evidence of the activity its office-holders have displayed in using their patronage to strengthen its hold and to provide for its continuance in power.

Last year Tammany had the handling of ninety millions of dollars—the people's money. Is it strange that Tammany's rum-sellers and criminals and unscrupulous figure-heads failed to make an adequate or satisfactory return for the uses to which it placed this enormous sum? Is it strange that Tammany, desperate before the danger of losing the control of the municipality and the municipality's revenues and expenditures, is moving heaven and earth to avert a disaster that would be a blessing to the taxpayers and residents of New York?

Managers, as we have said before, are peculiarly exposed to the tyranny and rapacity of the gang that misrules the city. The Broadway Theatre Company suffered from it when its building was going up. Mr. Hammerstein has suffered from it at both his Opera House and his Columbus Theatre. Even the museum manager does not escape, as witness the refusal of the Tammany oligarchy to grant a license to a respectable and well-endorsed resort on Sixth Avenue. The injustice is reason for this arbitrary stated to be the "pull" on the puppet mayor enjoyed by a rival museum man, who employs it to prevent an opposition establishment from coming into the field. Certain theatres have been allowed to violate the excise laws in return for sundry considerations, while certain other theatres, not so fortunate as to enjoy official "protection," have been subjected not only to a rigorous enforcement of the same laws, but also to annoying persecutions that the present defective municipal system renders possible.

Now a golden opportunity has been seized by the People's Municipal League to purge the city of its political disgrace. Irrespective of party, decent men have joined forces, nominated an unexceptionable ticket, and marshalled their forces with an enthusiasm and energy that has filled the Tammany gang with fear and desperation.

The anti-Tammany, pro-Decency alliance will fill the offices with men bound over to no faction or hall, pledged only to principles that meet the approval of all good citizens, if the better elements of the community—the preponderating elements—respond with the unanimity that the League has a right to expect.

The Mirror is not interested in party politics, but it is interested in good local government of the non-partisan order. For that reason we are supporting the cause of the League and taking a practical hand in its campaign. We shall be glad to furnish resident managers and actors, on written or personal application, with League literature and other printed documents that will open their eyes to the urgent necessity of carrying out this great municipal reform.

Last June Mr. Cleveland in his address to the profession urged actors to awake to their responsibilities as citizens; to use the suffrage in behalf of honest government. Such a privilege, such a duty, is near at hand. We hope that the statesman's advice will be heeded, and that every actor who has a vote in this city will cast it in favor of the candidates of the People's League.

UNNECESSARY TRAVEL.

AMONG the most difficult of theatrical problems is how to avoid the tedious and continuous traveling that is necessitated by the present combination system. Stock companies do not appear to thrive in this country—at least not outside of a very few cities, such as New York, Boston and San Francisco.

It is impracticable, of course, to think of subsidizing stock companies in our large cities after the plan adopted in European capitals, because it is contrary to the spirit of our institutions to use public funds for the purpose of fostering dramatic art. It has been found, too, that companies maintained at the expense of private citizens are very apt to cease giving performances at a very early period of their existence.

It is perfectly natural that the public should require the best to be had in the line of theatrical entertainments. Consequently, the theatregoers of small communities willingly patronize combinations that have been endorsed in New York or in other dramatic centres. So long as theatrical speculators and their financial backers find it profitable to drive actors and actresses around the country for forty weeks of the year, without rest, they will not stop to consider the wear and tear of long jumps and one-night stands.

What is to be done? The old-time method of having local companies support the traveling star would scarcely seem feasible. The best thing under the circumstances would be for the managers to meet in annual convention and devise some plan of concerted action to avoid unnecessary travel, which to a great extent is due to conflicting dates in the same territory.

The Mirror recently supplemented its "Open Time" feature with a "Time Wanted" department. Traveling managers instead of having to place blind faith in the booking agents are thus enabled to take their own interests in hand, and make out their own routes at a nominal expense. They can advertise for the exact territory they wish to cover and do away with the bugbear of the profession—long jumps and unnecessary travel.

A RECORD OF PLAY TITLES.

HOW much misunderstanding, how much expense and annoyance could be averted if dramatic authors had some means of ascertaining whether the titles of plays they register for copyright at Washington are new titles or old ones!

We have provided for the removal of this difficulty in future. Arrangements of a special nature have been made by The Mirror whereby the titles of all plays entered at the Office of the Librarian of Congress will be published two weeks after their receipt at Washington, and two months before they are there accessible to the public.

This record will be presented chronologically and serially. We believe it will prove of great benefit to dramatic authors, managers and others interested. As there is no legal provision for official searches in the copyright office this information will be practically exclusive.

In this issue is presented the list of dramatic works entered for copyright during the first week of the current month.

"Considering, as I do, the dramatic profession as furnishing favorable conditions for the development of thoughtful men, I am not fully satisfied that its members appreciate as soberly as they ought their duty to our country. You must yourselves confess that the tendency of your occupation is somewhat in the direction of isolation, and a separation from familiar contact with the ordinary affairs of life. These lead not only to your being misunderstood by many of your fellow-citizens, but to the loss of the advantage which your intelligence might contribute to the common welfare. You are patriotic in sentiment, but you are too apt to think that you perform your full duty when you do well your professional work and when you keep the peace and obey the laws. Pardon me if I say to you that all these things, and all your readily acknowledged charitable undertakings, will not atone for a neglect to discharge your duty as it is related to the affairs of your country. This government of ours is constructed upon the theory that every thoughtful, intelligent, and honest citizen will directly interest himself in its operation; and unless this is forthcoming, its best objects and purposes will not be accomplished. As the welfare of your government, and as your interests and prosperity, in common with those of your fellow-citizens, are bound up in the maintenance of our free institutions, do not forget that these things can only be secured by conscientious political thought and careful political action."—*Grover Cleveland to the actors.*

Conscientious political thought and careful political action are demanded of actor-voters in this city on Tuesday, November 4. The People's Municipal League offers the chance for non-partisan exercise of the highest right of American citizenship.

THE journalistic comments on the change in the editorial dynasty of the *World* are eulogistic but elegiac. Mr. Pulitzer's retirement deserves a more cheerful reception.

THE People's Municipal League is the soul of the city—Tammany is its stomach.

NEXT week we shall present three papers in reply to Mr. Donnelly's recent article on "The Authorship of the Shakespeare Plays," written by Charles R. Pope, United States Consul at Toronto; James A. Waldron, dramatic critic of the Albany *Express*, and Collins Sturtevant, of Washington, D. C. It is our belief that these articles will be a very interesting contribution to the discussion.

A SUITABLE tribute to the memory of Uncle Ben Baker will be the portrait which will hang on the walls of the Actors' Fund reading-room. The subscription to defray the cost of the painting has begun, and from present indications it will be completed before a fraction of the late secretary's hundreds of friends have given in their assistance.

PERSONAL.

Jerome.—Daniel Frohman has received a portrait of Jerome K. Jerome. It shows the face of a youthful, good-looking man, with more of the surface characteristics of a man-about-town than a writer of subtle humor and tender sentiment.

Glover.—Amelia Glover is quoted as saying that "to attain success in skirt-dancing, the dancer must not have the slightest suspicion of *embonpoint*. She must, above all things, possess not only the quality of being able to kick artistically, but must also use a smile, a bit of gesticulation, an undefinable something such as French danseuses use in their art." Many women that are not skirt dancers possess the quality of being able to "kick" artistically. But "kicking" is a luxury which only the successful actress can indulge in. The rank and file cannot afford it.

Willard.—E. S. Willard, the English actor, sailed from England for this country, last week, on the *Arizona*.

Mansfield.—The sum realized by the sale of Richard Mansfield's collection of antiquities and curios last week is given out as $19,982.50.

Crosman.—Henrietta Crosman has received high commendation from the Boston press for her acting as Phyllis Lee in The Charity Ball.

Brown.—Alice Brown has been engaged to play the part of Mercy Maddock, in the forthcoming production of The Witch.

Shea.—Thomas E. Shea is recovering from the effects of his accident, and is now playing on the New England circuit.

Hoyt.—Mr. Hoyt's Trip to Chinatown slumped in 'Frisco. "Rich as he is in apologetic expressions," says one of the critics, "Hoyt must feel that any apology he might offer for A Trip to Chinatown would be worse than useless." Cheap, flimsy, trashy, are among the adjectives used to describe it.

Weir.—Edgar Weir, having undergone a successful operation at the hands of Dr. Holbrook Curtis for his throat trouble, has resumed his part of Clinton Barrington in The Editor.

Russell.—The report that Henry E. Abbey is to star Lillian Russell at the head of a comic opera organization, next season, is unfounded.

Gilmour.—J. H. Gilmour will leave The Mass of Life company after the engagement of the week of Nov. 10 at the People's Theatre.

Sullivan.—John L. Sullivan, actor, celebrated his thirty-second birthday last Friday, by giving a special matinee at the Haymarket Theatre, Chicago. Rosina Vokes and many of the members of Lawrence Barrett's company attended.

Goodwin.—Mrs. Nat Goodwin, who was thrown from her driving cart a few weeks ago, and who was quite seriously ill last week, is reported to be rapidly convalescing.

Weems.—Harriette Weems, a comely and talented young actress, appeared recently at the Union Square Theatre as Sally Greenaway in the County Fair, the part usually played by May Taylor. Miss Weems is a favorite in Baltimore and Washington and other cities where she appeared last season as the leading lady of Creston Clarke's company.

Mac.—Ward McAllister's book will be a revelation to those who would know English as she is spoke and wrote by New York's 400.

Kent.—Charles Kent, whose portrayal of Miles Hendon in The Prince and Pauper surprised those who believed him capable only of heavy roles, has declined to take William E. Henley's part in Money Mad and W. J. Ferguson's in Beau Brummel. He prefers to create roles, and not to imitate.

Kelcey.—Herbert Kelcey was very ill last week with bronchitis, which at one time threatened to develop into pneumonia. Through the personal attendance of Dr. Robertson he was able to get ready for Boston, where the physicians helped him through his first two performances. He is now convalescent.

Dunbar.—A promising future is assured Jenny Dunbar, the clever *débutante* who is contributing much to the excellence of The Master of Woodbarrow as it is now seen at the Lyceum.

Frohman.—Daniel Frohman requests The Mirror to state that he has no connection with The Private Secretary company now on tour. Several members of his acting force have been lent to it, however.

Sinn.—Colonel Sinn delighted the members of the One Error company with a handsome money present in addition to their regular salary. Nearly all the members of this organization lost a portion or all of their wardrobes in the Leland Hotel fire at Syracuse.

Ebert.—That wonderful dwarf, Franz Ebert, captivated the uptown people on Monday at the Metropolitan. The women always express a desire to catch up Franz and kiss him, forgetful of the fact that the diminutive artist uses a razor and is old enough to vote.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

THE MIRROR'S dramatic essays this season are rich in literary and artistic interest.

Not long ago it was stated that the already large and distinguished list of contributors to this department would soon have several important additions. Here are five of them:

JEROME K. JEROME, author of The Master of Woodbarrow, Sunset, "Stageland," and "Three Men in a Boat."

GEORGE MOORE, author of "The Mummer's Wife," and "Confessions of a Young Man."

KATE FIELD, editor of *Kate Field's Washington*.

CLYDE FITCH, author of Beau Brummel.

WILLIAM H CRANE, comedian.

Other writers, of equal ability and renown, will be announced shortly.

I think it will be granted freely THE MIRROR is living up to its pledge to make this series of discussions the most valuable contributions to dramatic literature.

✤

Judge Patrick Duffy has held on his jocose way rejoicing, until quite recently.

When his brutal "fun" provoked a woman prisoner to retort in kind and he became angry and sent her to jail for a year, he slightly overstepped the limits of toleration. The woman was released by Judge Barrett on application, and now the "little judge" stands a sure chance for impeachment.

Men like Duffy are unfit to sit on the bench, especially in the police court, where the exercise of wide discretionary power is enjoyed by the magistrate.

The poor get their ideas of the dignity and character of the judiciary chiefly from these courts. It is scarcely necessary to say that buffoons and Dogberrys forfeit the respect of the people.

✤

I remember once hearing Judge Duffy disclose his peculiar views of the law.

An examination was in progress and two lawyers were hotly arguing for and against the introduction of a certain piece of testimony.

"Don't use so much ve*he*men'" commanded the little judge. "The trouble with you gentlemen is that you get your law out of books. I get mine out o' my head. I'll admit anything—everything goes here'"

It begins to look as if everything was going there—Judge Duffy included.

✤

Daniel Frohman is out in a card denying (as if denial were necessary) that Jerome intended The Maister of Woodbarrow as a satire on the British drama.

Mr. Jerome says aptly that he doesn't wish to follow in the footsteps of the satirical young man mentioned by Thackeray "who was so damned satirical that nobody understood him."

If there was ever a play with a story that charmed by its simplicity and truth, The Maister of Woodbarrow is that play. And the author's sincerity speaks in every line of the dialogue.

The charge of an occult purpose to burlesque is not worth Jerome's attention.

✤

I saw the Maister of Woodbarrow for the second time, by the way, a few nights ago, and the agreeable impression created by the *premiere* was strengthened.

It is a play best described by that often misapplied adjective, pretty. Its current is not deep or strong, but its purpose, like its hero, is homely and good, and it takes the firm hold on the sympathies that denotes the existence of that eagerly sought "heart interest" which generally succeeds in eluding the dramatist.

The age of the theme of The Maister of Woodbarrow is an advantage, since it serves to demonstrate Jerome's skill in clothing it with fresh delights.

✤

The performance is improved, in several respects. Mr. Sothern's art is best revealed in the first and last acts.

The teasing scene with Deborah in the former is charmingly played, while the return of the prodigal is made touchingly natural.

The melodramatic third act does not suit Mr. Sothern's *metier*, but as it is the least commendable portion of Mr. Jerome's work the actor is less responsible than the author for its ineffectiveness.

Gus Cook's Mr. Piffin is a deliciously artistic performance, whose excellence grows with repetition. Mr. Frohman must listen with satisfaction to his reassuring "don't be nervous—I am with you."

Pretty Jenny Dunbar is a charming Deborah. She has not Miss Guion's big-eyed beauty, but she has a softer, sweeter personality, which is given extra piquance by the religious sincerity that the ambitious actress shows only in the days of her dramatic novitiate.

Altogether, The Maister of Woodbarrow is a wholesome piece of playwriting and playacting. One feels the better for seeing it—even a second time.

✤

Handsome Jack Barnes tells me that he has come to America for good this time, having brought his lares and penates with him.

He has a half-dozen promising plays, and when his engagement with the Kendals closes he will cast about for a tour on his own account.

Mr. Barnes is as well known in America as in England, for he has spent a good deal of his professional life among us.

With Adelaide Neilson, Mary Anderson and Fanny Davenport he has faced the best class of playgoers in this country and won their applause and friendship.

✤

Boston looked at the naked facts of The Clemenceau Case and that settled it. The enforced closing of the Park Theatre last week was approved by the press, the public and the theatrical people of the Hub.

✤

When Clyde Fitch was in Paris last Summer he wrote a one-act play with Frederic Lemaitre as the central character.

Felix Morris will produce it at the Tremont Theatre, Boston, next month, and it will be seen during Miss Vokes' engagement at Palmer's Theatre in January.

The plot of the little piece is purely imaginative, the character of the great French actor serving a kindred purpose to that of David Garrick in Robertson's play of that name.

✤

Neil Burgess is lucky in everything unlucky. He had another miraculous escape from a runaway accident in the Park on Sunday. He was thrown out of his carriage and badly bruised, but he came to time on Monday night, when Aunt Abby was as droll as ever.

✤

The Christmas MIRROR is progressing famously in respect to the work of preparation.

It will be the largest, handsomest and altogether the best holiday number issued from this establishment.

Its art features will mark a long stride in advance. Indeed, unless all signs fail, from cover to cover it will take first place among the holiday publications of the year.

FROM OVER THE OCEAN.

London Stage.

THE NEW YORK DRAMATIC MIRROR is certainly the best and most widely circulated theatrical paper at the other side of the "damp spot."

AUGUSTUS PITOU'S ENTERPRISES.

Augustus Pitou arrived on Sunday from the West where he has been looking after the interests of his stars.

"They are all doing well," he said to a MIRROR reporter the other day. "Mr. Scanlan's business, particularly along the Pacific coast, has been something phenomenal. At Denver he played to the capacity of the houses—in fact, people were turned away every night. Robert Mantell and Rose Coghlan are also doing well. At St. Louis last week Mr. Mantell played at the Olympic Theatre in The Corsican Brothers to $8,000, one of the largest weeks of the season. Things are "booming" in the West and business seems large enough everywhere in that region.

"As you know, both Mr. Mantell's and Miss Coghlan's contracts with me expire at the end of the present season. Mr. Scanlan's has three years to run after this. The latter is to play a long engagement in New York next season, during which he intends to produce his new play, Mavourneen, by Jessop and Townsend, at the Fourteenth Street Theatre, on Oct. 1. The scene of the play is laid in Ireland during the Grattan Parliament, and its presentation will require a very strong company which I shall engage for it. The designs for the scenery and costumes are to be new and elaborate. The play will admit of artistic treatment. The part just suits Mr. Scanlan, and the story is very strong and the plot does not follow in the beaten track of Irish plays in general.

"I am now organizing my stock company, and have already engaged some important people but prefer not to make their names known at present. With that organization I intend to produce four new plays—plays which, in my judgment, ought to prove successes. The company is now booked in the best theatres of the country. After a few weeks in outside territory, it will open its season in Philadelphia for three weeks about Oct. 1. Six weeks are to be devoted to New York, three to Boston, two to Chicago, with a return date, while one week is allotted in all the other large cities of the country.

"It is also my intention to produce at the Fourteenth Street Theatre on August 17 a new local drama by George H. Jessop and myself. The play is entirely local, and will admit of elaborate scenic and mechanical effects, but I look for its success principally on account of its strong human interest."

THE NEW HARRIS THEATRE.

It seems that the firm of Harris, Britton and Dean refused to secure a renewal of the lease of Harris' present theatre in Louisville at the price asked by the Polytechnic Society. Manager Britton, accordingly, made satisfactory arrangements last Wednesday for the lease of the granite building on Fourth Avenue, in the city of Louisville, occupied by Rampelmeyer and Company, and owned by the Welch estate, of Danville, Ky. According to the agreement the building is to be converted into a theatre by Harris, Britton and Dean at a cost of $150,000, and will be completed by Sept. 1, 1891.

The new Harris Theatre will be on the ground floor with a seating capacity of 2,200. The site is directly opposite that of the old house. There will be an elevator on each side of the lobby with sufficient room to carry fifty passengers at a time, and intended for the accommodation of those who wish to go to the balcony or dress circle.

The present scale of popular prices will be retained at the new house, which will also retain the title of Harris' Theatre, and the management will book the same class of attractions as heretofore. The members of the firm are Mrs. P. Harris, R. L. Britton and Thos F. Dean. The lease of their present theatre in Louisville does not expire till July 1, 1891.

THE SCENERY OF POOR JONATHAN.

The change from the style of scenery of fanciful and poetic nature, with which the Casino has long been identified, to the style which is common to all theatres, seems to merit some more notice than is usually given to the subject, especially as the management seems to have spared no pains to attain success in the new departure.

The first scene, by H. L. Reid, presents a handsome type of modern interior, in which the practice of uniting good features of many styles in one example is followed as being representative of the prevalent idea in American decoration. This interior represents a square hall-room in perspective, with large openings to other rooms on either side. The openings consist of a bressumer and columns in white, ornamented in severe classic style. The frieze and cornice is deep and heavy. It is white, and represents brackets, alternating with heads and wreaths of flowers of carved work. Below the frieze a broad band of Arabesque decoration carries into the scene a prismatic mingling of color in small quantities, judiciously broken with gilding. The dado, which repeats the color of the frieze, is also surmounted by a narrow band of Arabesque.

The field of the walls is of an agreeable buff color, covered with great sprays of white and dull red flowers, and it is distinctly Japanese. The ceiling is a clever union of Pompeiian and Japanese. It is painted as an ancient Roman roof awning, and the portions of sky blue seen between the lashings have an admirable effect in balancing the preponderance of yellow in the scene.

The second scene represents the *salon* of the gambling hell at Monaco, and is said to be a faithful portrait. It does not speak well for the taste of the Monaco architect, as the general effect is a painful fiery Mephistophelian red, while the room presents the anomaly of exterior architectural forms being used for internal ornament. The technical quality of painting in the scene (which is by J. H. Young), is very fine, and the artist might have been forgiven if he had taken poetic license, and refrained from copying the Monaco architect so closely.

The third scene, a view of the Hudson from a battery at West Point, has an ingenious arrangement, the drop being painted on a segment of a circle, masking itself instead of being masked by wings. It is a good portrait of the river, but is somewhat monotonous in color on account of the water being wanting in body. This fault probably arises from its being a cold reflex of the sky without reflecting the objects, which hardly accords with the usual aspects of nature. We understand, however, that the artist is at work upon a ceiling and other modifications of the scene which will greatly change its aspect.

CLEMENT SCOTT'S LECTURE.

In the course of an address, delivered recently by Clement Scott before the members of the London Birbeck Institute and reported by the *Stage*, the veteran critic referred to the present tendency among living dramatists to encourage naturalism on the stage.

"If we are to believe all we hear," said Mr. Scott, "we are on the eve of an important dramatic revolution, and we have certainly no lack of advisers to tell us how wrong we are to follow our own impulses, and how right we are to be guided by the professors of the new school of thought. Every science and every art has its grammar and formula. We must all learn our A B C before we can read. But the drama, that most complex of all arts, is to have no grammar, no formula at all. It is to be absolutely without convention, for we are told that it is convention that is strangling the stage. Since the days of Shakespeare we have got on pretty well with the study of human nature, and some of us actually find that human nature is pretty much the same now as when he, the master, drew Hamlet and Othello, Lear and Romeo, Macbeth and Mercutio, Imogen and Desdemona. But instead of human nature as we know it, or as we thought we knew it, we are to submit ourselves to the guidance of sham philosophers, faddists, or what the Americans call 'cranks.' Our worship is to be paid to the diseased imagination, not the sane one. We are to offer our homage to the unwholesome studies of human life by Ibsen and Zola and Tolstoi, and not to regard and the immortal brows of the poet of all time. We are to sit in the dressing-room and on the students' bench, to see the surgeon wield the knife, to watch as he divides the veins and arteries, and to be faint with the sickly smell of dissolution—not to go out into the green fields to breathe the fresh air, to revel in the glories of creation, and to brush off the dust and stains of our outward life with the green leaves of poetry and the sweet flowers of imagination."

Then at the end of his discourse Mr. Scott gave the following eloquent peroration in defence of the true drama: "My own experience," said he, "is that nothing that is manly, and brave, and generous; nothing that is chivalrous in man and tender and true in woman; nothing that springs from the heart and from the better impulses of our nature, ever fails to meet with its cheer of sympathetic approval. Whilst, on the other hand, no sham philosophers, or false guides, or mere exponents of cleverness or eccentricity, can ever wring out a cheer for what is base, or mean, or ugly, or degrading to our better natures. We want no censor, or dictators, or moral policemen to clear the way for the royal progress of ennobling art. We want the help of the individual, each one of you, man and woman alike, for in the aggregate of the individual is the public voice. We want your passions, your sensations and your hearts."

In a different part of London, another well-known English critic—William Davenport Adams—addressed the members of the Playgoers Club on the same subject. His remarks about true criticism are sufficiently original to be worthy of notice. "What we want, in fact, on the part both of the public and of the press," said Mr. Adams, "is sobriety of judgment—not too much ecstacy on the one hand, and not too much fierceness on the other. After all, what does it matter? Is it not possible that some of us take the stage altogether too seriously, forgetting that, in the main, it is a mere agency for the recreation of the people? Is there any necessity for getting so excited over moot points concerning it—for wielding such heavy bludgeons and handling such poisoned rapiers? There is altogether too much talk, I venture to think, about the Morals and Missions of the drama. It has only one mission—to entertain; intellectually, if you will, but still to entertain. It is only one phase of the arts, whose *metier* is simply to please. It, while pleasing, the drama can instruct and elevate, and all the rest of it, well and good; so much the better. But it is not the business of the stage either to illustrate life or to teach its lessons, or to do any of the fine things that are sometimes demanded of it. Certainly, it ought not to be actively or suggestively *immortal*—that is obvious. But if it gives pleasure—innocent and refined pleasure—that, surely, is all that ought to be asked from it by the most exigent of its censors."

A VISIT TO TRAIN.

Julia Arthur, the leading lady of the Still Alarm company is a clever raconteuse. The following account of a visit that she recently paid to George Francis Train will be read with interest.

"The last town we played in was Tacoma, the home of George Francis Train. I had read so much about this wonderful man that I determined to avail myself of the opportunity of seeing him. As there was no matinee, I started out. It was a drizzly, miserable, day, but my curiosity conquered my disgust at the weather, and after half an hour's ride on a motor, I arrived at the suburb.

In order to reach the house I had to wade through mud and jump over innumerable ditches and puddles, but I was at last rewarded. The Train cottage is situated on a hill. It is a small frame house, with a long verandah in front, decorated elaborately with the American colors, and on the front on a big sheet of canvas printed in black and red letters the information is conveyed that Mr. Train made his wonderful trip around the world in sixty-six days.

A large flag-staff in the front garden also bore the American colors, but they were not floating very gracefully that day, the rain having taken all the starch out of it.

After knocking at the door I was admitted by the grand old man himself. He was very interesting and offered to show us all over the house, which consists of four rooms very plainly furnished—a kitchen and dining room in one, a sitting room and two bed-rooms one of which is occupied by his son George. Mr. Train told me that he was writing a book which he is sure will astonish the whole world. Then he took me out to show me the covered playground that he himself built for the children of the neighborhood.

The dishes were still on the table—unwashed since the last picnic, roller skates were thrown carelessly into a corner, and on rows of pegs along the wall, skipping ropes were hung. Everything in and about the place denoted the great love for little children which this extraordinary man has displayed throughout his strange career.

In addition to the playground he has built a schoolhouse for the children. What do you think of that?

He gave me a delightful description of his trip around the world and told me many interesting stories of his life. He believes he is the greatest man living to-day, and looks down upon humanity in general. In a word, he is the most brilliant, the most perfect egotist I have ever met. He gave me many souvenirs to carry away, and assured me they would bring handsome prizes in a few years. Is that not that sublime?

He made me a cup of delicious cocoa (he lives on that beverage and fruit) and then gave me the empty cocoa can to remember him by.

A funny thing occured as I was leaving, which goes to show how inconvenient it is for ordinary mortals to visit beings of a different sphere. I became so infatuated in what Mr. Train was saying that I did not see the motor arrive, and it had started when I realized that I must catch it or else walk to town. I hastily gathered gathered my things—cocoa can, cane, photographs, and papers,—and said, at the same time holding out my hand,

"Good-by, Mr Train, I'm off!"

I had forgotten that his Highness does not lower himself to shake anyone's hand but his own, and I was so embarrassed when he made no motion and I discovered my mistake that I knocked the front gate off its hinges getting out.

THE new Stadt Theatre, of Milwaukee, which was opened with éclat under the management of Richard, Welb and Wachsner, a few weeks ago, is pronounced by the press of that city to be one of the finest theatres in the West. The house has a seating capacity of 1,200, and every provision has been made in it for the comfort and safety of its patrons. Leon Wachsner is the business manager of the house, while he has an able lieutenant in Richard Koenig, who was for many seasons connected with the Amberg Theatre in this city, and manager of the tours of Ludwig, Barnay, Ernst Possart, August Junkermann and other German stars.

AT THE THEATRES.

CASINO.---POOR JONATHAN.

Comic opera in three acts. Music by Carl Hollander. Libretto by Edgar Williams and Victor Mapes. English translation by John P. Jackson and Edgar A. Woll.

Harriet	Lillian Russell
Molly	Fanny Rice
Tobias Quickly	Edwin Stevens
Rubygold	Harry Macdonough
Cavaliere	Charles Campbell
Prof. Devander	A. W. Tams
Count Nowalsky	Edgar Smith
Jonathan Tripp	Jefferson De Angelis

A first-night audience at the Casino is always cosmopolitan. It is composed of all sorts of people, but none of them looked out of sorts at the initial performance of Poor Jonathan on Tuesday evening of last week, at least, not while Lillian Russell as Harriet was warbling her waltz song, "Ah, We Hapless Prima Donnas," in the second act.

The diva sang like a veritable nightingale, and graciously responded to a double encore.

Her love song and her duet with Rubygold were also loudly applauded. Indeed, Miss Russell is justly entitled to rank as the queen of comic opera in point of vocal efficiency. She is no longer a mere stage beauty, with a good voice. She has mastered the art of singing by persistent work, and to-day she stands preeminent in her own line. Miss Russell is not much of an actress, to be sure, but her histrionic efforts are always graceful and pleasing.

Whatever Jenny Rice's claim to distinction may be, it is certainly not her singing. She dances well and possesses a fair amount of ingenue talent, but the role of Molly is just a trifle out of her reach. The best thing she did was the duet with Jonathan in the second act, introducing imitations of various musical instruments.

Edwin Stevens gave a good character sketch of Tobias Quickly, an impresario, and sang the numbers allotted to him with artistic ease. He was possibly a little too acrobatic in his topical song to comply with the exigencies of refined comic opera, but his Hopperesque methods seemed to delight the audience.

The Jonathan Tripp of Jefferson De Angelis was not what Francis Wilson would have made it. The funniments of Mr. Angelis were at times decidedly forced, and nature has not been generous with him in the allotment of voice. Harry Macdonough sang agreeably as Rubigold, but his acting seemed rather subdued. The necessity of appearing in a modern dresscoat in lieu of a picturesque costume may have entailed suppressed emotion as a matter of good form. The minor characters were done by competent people.

The dress parade of the West Point cadets made quite a hit. How astonished the boys at West Point would be to see their counter-presentment by the Casino chorus-girls! They might admire the marching, but they would never concede that they are built that way, no matter how many rounds—of applause were bestowed on the feminine revolutions.

Milloecker's music is, as usual, quite tuneful, and several of the airs are likely to become popular. The libretto is by no means brilliant in point of dialogue. The plot, however, has more of interest and lucidity than that of the average comic opera.

The story in contradistinction to the scriptural view, embodies the idea that the "possession" rather than the "love" of money is the root of all evil. A millionaire, Rubygold, and a young cook, Poor Jonathan, form a compact by which they are to change their positions in life until one or the other sings something in the line of a swan song, as a signal that both are to die together.

A comic scene occurs when Rubygold, having been thrown over by Harriet, with whom he is desperately in love, attempts to sing the stipulated ballad. He recalls the first bar or two, but at every attempt gets entangled in some well-known air of the operatic repertoire.

Poor Jonathan, in his turn, wearies of the responsibilities of wealth, and matters are finally adjusted by his restoring to Rubygold the latter's wealth and worriments, in order to resume his accustomed freedom and lightheartedness. Rubygold feels resigned to take up his former cares, as Harriet decides to help him along in matrimonial harness.

The opera affords no opportunity for romantic scenery except in the last act. This scene, showing West Point and a view of the Hudson river, was painted by John H. Young. Gustave Kerker led the orchestra with customary enthusiasm, and the choruses and performance throughout gave evidence of careful rehearsals.

WINDSOR.---THE LIMITED MAIL.

A comedy drama in four acts by Elmer E. Vance.

Nellie Harland	Florence Bindley
Jim Harland	Harry Blaney
Zeke Harland	W. J. Dixon
John Giddings	Alexander Randolph
Charles Morton	Harry J. Stone
Jack Hawkins	Charles E. Huntington
Barney O'Reagan	Joe Coyne
Nancy Harland	Zillina Alexander
Clara Gidding	Viola Vance
Miss Placer	Mary Bryant

On Monday night the arrival of The Limited Mail was welcomed by perhaps the largest audience ever assembled in the Windsor Theatre. Their hearty and vociferous reception of it showed plainly that this highly sensational melodrama had caught the sympathy of that large element of society, which, so frequently, ensures the pecuniary value of a piece intended more for the masses, than the critics.

The material Elmer Vance has used in the play is mostly familiar, and old playgoers can easily recognize the sources of inspiration from which the scenes and mechanical effects have been adapted. The plot is somewhat obscured in parts by the introduction of a "Family Story Paper" cowboy, and the misplacement of a Miss Placer, an impossible comic passenger. Considerable ingenuity has been shown, however, in the introduction of rollicking business and variety specialties that have no particular connection with the plot.

Nellie Harland, the pivotal character of the play, is a young girl, who, when a baby, had been rescued from a train by Zeke Harland, who had wrecked the train at the instigation of John Giddings.

Nellie grows up to be a telegrapher at Redwood Station, where she falls in love with Charles Morton, a smart young train conductor. Being an obstacle to Giddings, that worthy individual sandbags Charles in the railway station and ships him in his senseless condition to San Francisco. Giddings, discovering that Nellie is an heiress, tries to force her into a marriage, which drives her to run away from home and take a position on a lonely section of the road, the very spot chosen by Giddings to wreck the mail train. Giddings, finding her there dressed in boy's clothes, shoots her as she tries to hang up a red light, but Jim Harland climbs a telegraph pole, taps a wire, and sends a message to stop the train. The train stops and Charles Morton steps from it, and rescues Nellie.

In the last scene Giddings makes another attempt to abduct Nellie, failing in which he throws her upon the bed of a buzz-saw and tries to escape upon a hand-car. The detectives fire on him, the section man removes a rail, and as the hand-car returns it is pitched over on the stage. The bruised Giddings makes a "last dying speech and confession" and, to quote the language of the author's synopsis, "all is O. K."

The performance had a commendable cast. A very versatile boy, Harry Blaney, played the saucy young gamin, Jim Harland, with great cleverness and incidentally executed a number of acrobatic feats. The pretty and engaging soubrette, Florence Bindley, quite captured her audience with her personation of Nellie, and her song, "The Music of the Wires," made quite a hit.

Zillina Alexander made an admirable shrew as Nancy Harland, and Viola Vance, a graceful and comely young actress, played the part of Clara, in love with Charles Morton, very pleasingly. W. J. Dixon filled the role of Zeke Harland with the skill and finished detail of an experienced actor. Alexander Randolph played the villain Giddings efficiently, but his method was somewhat conventional. The tramp, Hawkins, was ably enacted by Charles E. Huntington.

Joseph Coyne as Barney O'Reagan sang some very amusing Irish dialect songs. Mary Bryant portrayed the eccentricities of Miss Placer with an amusing animation. Harry J. Stone acquitted himself creditably as Charles Moreland, although the audience was inclined to guy his elocutionary description of a train in motion, but he cut the speech short with much impromptu cleverness.

The mechanical effects were well managed, although in some form or other they have all been done in previous productions.

FIFTH AVENUE.---PRINCESS ZILAH.

A drama in four acts. Adapted from Jules Claretie's novel "Le Prince Zilah," by George M. Wood and Arthur Shirley.

Marsa Lazlo	Marguerite St. John
Countess Dinati	Grace Filkins
Lucie	Nettie Cortelyou Guion
Prince Zilah	John Glendinning
General Vogotzine	George M. Wood
Michel Menko	Edson Dixon
Varhely Menko, (his father)	Richard Gantlony
Jacquemin, (a journalist)	R. B. Shepherd
Vemada, (a Japanese)	Fred C. Brooks
Felix	Tully Marshall
Servant	L. B. Mason

Princess Zilah, adapted from Jules Claretie's romantic novel "Le Prince Zilah," by Arthur Shirley and George M. Wood, was produced, on Thursday last, at a special matinee at the Fifth Avenue Theatre, in aid of the funds of The Little Mothers' Society. The performance was undr the auspices of Mrs. A. M. Palmer, Mrs. Edward E. Kidder and other ladies interested in this beautiful and most worthy charity. The attendance was fair.

The piece proved to be an uninteresting, conventional Gallic exotic. The heroine, Marsa Lazlo, after being wedded four years to the villain, Michel Menko, a scapegrace of good family, discovers that he is a bigamist, and she returns to the house of her uncle where she meets Prince Zilah who falls in love with her. She consents to wed the Prince. Michel, at this juncture, appears on the scene. Marsa spurns him, and in revenge he threatens to place all her old love letters in the hands of the Prince. While attempting to execute his nefarious mission, the villain is attacked by the house dogs which Marsa had unchained. The Prince's attention is attracted by the outcry, and Marsa, who dares not tell the truth, declares that it is a thief and implores that his life be saved, which the Prince accomplishes by shooting the dogs. As a reward for saving his life, the villain sends Marsa's love-letters to the Prince just after the wedding ceremony. The Prince upbraids Marsa for her duplicity and the shock drives her insane. In the last act Marsa recovers her reason and the villain is killed by the Prince in a duel.

Marguerite St. John was acceptable as Marsa. The best work in the piece, however, was done by John Glendenning as Prince Zilah and Grace Filkins as Countess Dinati. Fred. C. Brooks had a rather insipid comic part as a Japanese. Edson Dixon was capable as Michel Menkos. The rest of the cast was fair.

GRAND.---AUNT JACK.

On Monday night Aunt Jack came to the Grand Opera House, and metropolitan theatregoers had an opportunity of seeing Ralph Lumley's clever farce interpreted by a different cast from that which performed the piece at the Madison Square. Another feature of interest lay in its being Joseph Haworth's first appearance here in comedy.

Mr. Haworth's Man of the World is not a success. But if Mr. Haworth's forte does not lie in high comedy, he is admirable in rollicking farce. His Berkeley Brue in Aunt Jack is an exceedingly dainty and clever piece of work. Indeed, we might say in all justice that it compared very favorably with the creation of Mr. Holland. In farce Mr. Haworth seems in his element, and when one considers the heroic roles in which this actor has already distinguished himself, his versatility is as remarkable as it is rare.

Aunt Jack has been altered somewhat since she went on her travels—to please the country folk presumably. Such gags as including among the titles of law books "Blaine on McKinley" and "The Tariff on McKinley" are freely interspersed throughout the text, and seem to serve their purpose in raising a laugh.

The title role was efficiently filled by Philliott Paget. It was not the spirited and finished comedy acting of Agnes Booth, but Miss Paget was more than satisfactory in the part, and deserved the reward she received in the way of constant applause.

Lewis Baker made a good Lord Broughton and E. N. Eberle was satisfactory as Colonel Tavenor. Alice Butler played Mrs. Ephraim B. Vanstruk, and Bertha Creighton Milfred Charles Bowser was seen in the part of Justice Mandle, and George Backus as Caleb Cornish. Both were good.

HAMMERSTEIN'S.---MIGNON.

The first rendition of Mignon at Hammerstein's Opera House on Monday night was scarcely satisfactory, as the performance was uneven and showed a painful lack of rehearsals. It is to be seriously doubted whether two changes of bill a week in grand opera is not too severe a tax upon even a large and generally efficient company.

The work of Miss Landis in the title role was a notable exception to the general incompetency. Her performance was as much marked by dramatic force and pathos as by its excellence from a musical point of view, and her efforts won hearty and repeated recognition. The Filina of May Kessler was not deserving of similar praise. In the upper register her voice is unpleasantly sharp and shrill, while in the lower notes it is weak and uncertain.

The Wilhelm Meister of Alexander Gorsky was of that unsatisfactory degree of acceptability which, while it gives little room for censure, leaves much to be desired. William H. Clark, the Lothario, has a voice endowed with the three rarely combined qualities of depth, resonance and power. Dramatically, his performance was somewhat of a disappointment after his really excellent interpretation of Mephisto in Faust. Mediocrity is the most flattering adjective that can be indulged in with reference to the residue of the cast.

METROPOLITAN.---THE LILLIPUTIANS.

The Lilliputians appeared before a large house at the Metropolitan on Monday night, in The Pupil in Magic.

The diminutive actors clothe the performance with a charm quite their own. It's like a page from Hans Christian Andersen or Grimm.

All that they do is well done. They are finished artists every one, and their drolleries are irresistible. They fall short in stature where many of their full-grown rivals fall short in art. They rattle through the fanciful play with a dash and go that is infectious.

As at Niblo's first honors were divided by Franz Ebert and Selina Gorner. Herr Ebert is a remarkably clever comedian. His drunken scene is a triumph of humorous pantomime. Fraulein Gorner is an excellent actress, who sings, dances and makes love with equal facility and grace.

The other lilputians aided in making the evening pass quickly. The company's engagement uptown will doubtless prove lucrative.

PEOPLE'S.---ONE OF THE BRAVEST.

One of the Bravest was presented at the People's Theatre on Monday night last to a crowded house.

Charles McCarthy repeated his success as Larry Howard. Edwin Bowring as Rufus Ward made a fair villain, and William Cronin as Mrs. Grogan was quite funny. Charles J. Newton as Buster Kelley, made up very well and played his part acceptably.

Fannie Bloodgood as Rosie Grogan looked pretty, sang sweetly, and danced well. Rita Villers gave an excellent personation of Mrs. John Heath. The rest of the cast were competent.

The Bison City Quartette rendered several popular selections. P. B. Dickson, an old-time minstrel (who played the part of Slippery Dick), sang "Sally in Our Alley" in a manner that won much applause. Little Jessie as Little Mary proved a pleasing child actress, and completely won the hearts of her audience. The piece is well put upon the stage, and the fire scene in the second act was decidedly realistic.

Next week, The Plunger.

JACOBS' THEATRE ---EVANGELINE.

Judging from the large audience present at Jacobs' Theatre last Monday night, Evangeline is still a great favorite with the public. From the manner in which the burlesque was received, it should prove a drawing attraction for many seasons to come.

No little success of the piece is due to the comicality of James S. Maffitt in the character of the lone fisherman. Geraldine McCann makes a very acceptable Gabriel, and Lillian Walters seemed quite at home as Evangeline. Richard Harlow, Bernard Riley and Louis McGowan all did very well in their respective parts.

The chorus was made up of a lot of shapely women, whose marching was decidedly better than their voices. The burlesque was nicely staged.

Next week, The Old Curiosity Shop.

TONY PASTOR'S.---VAUDEVILLE.

Sam Devere's company of vaudevilles appeared before a large and well-pleased audience at Pastor's Theatre on Monday night.

The Wood Family, Morrissey and Proctor, the Acme Four, Capitola Forrest and O'Brien and Redding deserve special mention.

Tony Pastor's Own company with inimitable Bessie Bonehill is announced for next week.

KOSTER AND BIAL'S.---VAUDEVILLE.

The Dumb Girl of Sevilla, with Carmencita in the title role, is now an established success at Koster and Bial's concert hall. The new dances, El Bolero and El Petenera, introduced by the star, have made a very favorable impression.

Marie Lloyd, Edith Crasse, The Tissots and John LeClair do much to make the entertainment a success, while the Gaiety Dancers and the Gilbert and Sullivan medley also meet with much favor.

AT OTHER HOUSES.

Blue Jeans is making things buzz at the Fourteenth Street Theatre.

J. B. Polk replaced Wilton Lackaye in the title role of Dr. Bill at the Garden Theatre last Monday night. W. G. Reynier has been entrusted with the role originally acted by Mr. Polk.

The City Directory addresses itself to crowded houses at the Bijou.

The Senator is presented nightly to a delighted constituency of theatregoers at the Star.

The Kendals in The Squire continue to draw large audiences at the Fifth Avenue Theatre.

Agnes Huntington is an unquestionable success in Paul Jones at the Broadway.

The Master of Woodbarrow will terminate its run at the Lyceum on Nov. 8.

This is the last week of Helen Dauvray's engagement in The Whirlwind at the Standard.

There is no diminution of box-office prosperity at the Union Square Theatre, where Neil Burgess as Abigail Prue, in The County Fair, sends the audience into roars of laughter at every performance.

Money Mad is the current attraction at the Columbus Theatre.

The production of Claudius Nero was postponed from Monday to last (Tuesday) evening owing to the non-arrival of the lions. The steamship *France*, on which the lions were shipped from Liverpool, was not sighted off Sandy Hook Lightship until 12.45 o'clock on Tuesday afternoon.

A criticism of Men and Women, announced for production at Proctor's Theatre yesterday (Tuesday) evening, will appear in the next issue of THE MIRROR.

PLAY TITLES.

Entered in the Office of the Librarian of Congress, October 1-4, 1895, and recorded exclusively in the Dramatic Mirror.

October 1.

OUR MALINDY. Three-act farcical comedy by Walter Fletcher, for A. L. Russell. Copyrighted by the author.

BLUE BEARD. By Charlotte Pendleton. Copyrighted by the author.

THE LILY OF LOO CHOO. A romantic opera of a celestial city. By Alfred Powley and Theodore Vogt. Copyrighted by the authors.

October 2.

THE SUWALKA FINANCIER. By Max Franklin. Copyrighted by the author.

MISS AGNES HUNTINGTON as Paul Jones, in the opera comique, in three acts, of Paul Jones. Written by H. B. Farnie; composed by Robert Planquette. Copyrighted by Charles D. Kopel of New York. [Exact copy of entry.]

JULIUS CÆSAR. An historical tragedy in five acts. By Edward Willard. Copyrighted by Walter Willard.

U & I, or YOU AND I. A musical comedy-drama in three acts. By Edgar Smith and Richard F. Carroll. Copyrighted by E. Smith.

A BACHELOR'S FEARS. A comedy in one act. Copyrighted by the United Press, New York.

October 4.

OZONE. Copyrighted by Israel B. Oliver, Lynn, Mass.

NINETY-NINE.

Henry Dickson, who is negotiating for a run of '99 at a New York theatre, gave a MIRROR representative the following particulars of his play: "My play of '99 was produced on Aug. 24 in Chicago, and was performed there for three weeks. Since then it has been successfully played on the road. I have come to New York principally for the purpose of securing a metropolitan opening, as I feel confident that the piece will not only receive critical commendation but will draw exceedingly well if it is put on for a run. All my business has been placed in the hands of Gustave Frohman, and all arrangements for a New York house will be made through his exchange.

"'99, as you know, is founded on "Les Miserables." The critic of the St. Paul *Pioneer Press* said that he expected to attend a brutal murder of Victor Hugo's masterpiece, but was agreeably surprised with a strikingly effective drama. In speaking of my personation of Jean Valjean, the Chicago *Post* said 'Mr. Dickson is successful in bringing out forcibly the peculiar psychology of Victor Hugo's great creation.' However, the New York critics will have an opportunity to see 99 for themselves. I certainly have worked hard, and am proud of my success in the role I assume, and the favorable reception of my dramatization is also a cause of pardonable pride. My wife, Dorothy Dickson, plays the part of Fantine. She has played in first-class companies, and is an actress of experience and ability.

"The scenery was painted by McFarland and Ferris from original designs. The barricade and stage business of the last two tableaux are founded on actual scenes witnessed by me at the final struggle between the Commune of Paris and the National Guards. In writing the piece I did not follow Victor Hugo's story literally, but availed myself of the strongest situations. These situations are relieved by a good deal of comedy. The climaxes are cumulative, and the intense human interest of the story make 99 one of the most powerful and thrilling melodramas on the stage."

A THRILLING EXPERIENCE.

Last Friday at one o'clock in the morning the Leland Hotel in Syracuse was totally destroyed by fire. The house was one of the finest in New York State and a favorite among theatrical companies.

At the time of the catastrophe The Editor company and the One Error company were guests in the hotel. The fire did its work quickly and in less than fifty minutes the whole building was ablaze.

Some of the escapes were almost miraculous. Cora Tanner escaped from a fourth floor window by a rope but after slipping down one story and badly tearing her hands she fell the remaining three and was caught in a net. Her nerves were completely shaken and for some minutes she was semi-unconscious. Miss Tanner saved the greater part of her jewelry and money by tying it around her neck in a bag. The dates of the company at Birmingham and Utica, N. Y., and Lancaster, Pa., were canceled. But the entire company opened on Monday night in Philadelphia at the Chestnut Street Theatre. All the members of The Editor company escaped without harm.

Lulu Klein, who is a member of the One Error company and was in the Leland at the time of the fire, paid a visit to town last week and gave a MIRROR reporter a thrilling account of her experience.

"Strangely enough," said Miss Klein, "on the very night before I was examining my rope fire-escape and wondering if I could use it in case of necessity. My room was on the fourth floor. The apparatus seemed to work very easily and I coiled it up again, never dreaming that it might soon be so useful. At least to others. I, happily, was spared that.

"On the fatal Thursday night I retired about half past twelve. I hadn't been in bed half-an-hour when suddenly the electric bell above my head began to ring violently. In an instant I knew it was fire. I sprang out and opened the door. There was no smoke visible, but the servants, all undressed, were running up and down the passage, screaming and wringing their hands. They had completely lost their heads.

"I ran towards the staircase and they followed me. The gas jets were still burning and I found it without difficulty. But we hadn't gone down a dozen stairs when such a volume of dense black smoke came rolling up that we were forced to retreat. The staircase was on fire; escape that way was cut off. I shouted to the frightened servant girls to run to the windows; I ran to mine to seek escape by the rope. I was just entering my room when I heard some one call: 'Come, miss, quick, quick!' It was providential. There stood the elevator boys calling me. If ever I have had my ideas of what an angel is, I thought I saw an angel of mercy in that boy. There were already several women in the elevator—guests and servants—and they were beseeching the boy not to wait, forgetting others in their selfish desire to escape. But the boy stood firm, a hero in the midst of cowardly selfishness.

"Smoke was rapidly filling the entire passage, below was a distant roar of flames. Any minute the elevator might take fire or its mechanism become deranged by the heat. Those few seconds of agony seemed years.

"At last one of the women fell on her knees and prayed the boy to descend and he was about to obey when I heard a scream. It was Minnie Dupree. She had lost her way in the smoke. I took hold of the boy's arm and shouted to her to come to the elevator. She got on just in time and fell in a heap on the floor. The elevator started, when we heard another scream. A woman had been left behind. I prayed the boy to go back. He shook his head, 'I'll make another trip, Miss,' he said. But he never made another. That journey down—what agony of suspense. Suppose the elevator had become fixed between two floors, which was very possible. But it went down quickly and we arrived at the bottom in safety. The elevator boy had saved our lives. His name is Charles Rucker, and he is a mulatto.

"We were quickly carried out of the burning building to a *café* opposite, where I was given some clothing. And from the window of the *café* we saw the awful work of destruction. Miss Tanner's escape was providential, although she was considerably hurt. Her hands were cut to the bone by her slipping down the rope, and as she fell from the first floor, the pain of her hands being too acute, she was very much shaken up. Her doctors forbade her to play again before three days. I lost everything by the fire, including several plays and other personal effects that I valued. However, Colonel Sinn has been most kind, he having presented each of us with a handsome cheque."

PAULDING'S STRUGGLE OF LIFE.

Frederick Paulding is most enthusiastic over his new drama The Struggle of Life, and is carefully making his plans for a successful tour in it.

"Things are beginning to take definite shape," he said to a MIRROR reporter the other day. "The play, which is a modern comedy-drama, will have its first production about the middle of next September, at one of our leading city theatres. I have been much gratified at the contracts I have made. Leading managers have been most liberal in terms, and I have contracts for twenty weeks, which will take me up to the end of February, 1892.

"We play no one-night stands, as the scenery is too massive and the company too large to make such engagements profitable. The production is to be most elaborate. The scenery, furniture and even the tableaux curtains are to be prepared for the play, which is an uncommonly strong one—full of light and shade, calling for very powerful acting from at least seven members of the cast. Many of the characters are novel and will, I think, prove very interesting and refreshing. The situations are all strong, and two of them are positively original. I have secured George L. Smith—so long with the Madison Square Theatre and James O'Neill—to be my business manager.

"A very strong special cast will be secured for the New York production. Edwin Varrey is to play a strong character part and Adelaide Fitz Allen will be my leading lady for the season. Another important engagement is that of Mrs. Charles Peters, who will play an eccentric Irish part, in which she will very likely make a great hit. Miss Peters is the juvenile lady, and the remainder of the cast will be picked from the best New York favorites.

"I shall spare no expense to make the production of my cousin's play a memorable and successful one. The character I play is particularly congenial. All our music, and there are a number of incidental songs and choruses, will be written by a celebrated composer. I shall remain this season in my pleasant position as leading man of the Jefferson-Florence company."

BYRON'S SUCCESSFUL PLUNGER.

A representative of THE MIRROR saw The Plunger last week in Jersey City.

Without doubt Oliver Byron has secured a pronounced success.

The piece is full of mirth-provoking and sensational incidents, and so entirely different from the class of plays with which Mr. Byron has heretofore been associated that the public are treated to a great and pleasureable surprise.

Comedy, pure and simple—dress-coat comedy—sensational and thrilling situations follow one another with complete yet interesting rapidity.

The play will be produced at the People's Theatre next week when a thorough review of it will appear in this paper.

NO LONGER A VENTURE.

H. R. Jacobs is elated over the success of the increased scale of prices which have been introduced in the majority of his theatres this season. For a number of years he has been gradually working up to the time when he would play none but first-class attractions at first-class prices, and now that he has finally accomplished that object his elation is but natural. In referring to this matter Mr. Jacobs said to a MIRROR reporter:

"So far there has not been a losing week in any of the theatres where the prices have been raised, and consequently I have put aside all doubts as to the success of the venture.

"Hereafter I shall do away entirely with cheap prices. Only the very best attractions will be played. For instance, this season my list includes the Jefferson-Florence combination, the Emma Jack Opera company, all of Daniel Frohman's attractions, also Charles Frohman's companies, the Bostonians, Mrs. Leslie Carter, Hoyt and Thomas' companies, the County Fair, Old Homestead, etc.—in fact, the cream of attractions."

SARDOU'S THERMIDOR.

Charles Frohman is rapidly gaining on the older managers. The other day he told a MIRROR reporter of his latest acquisition.

"I have secured," said he, "the American right to Sardou's latest play, which is a four-act comedy entitled Thermidor. There was much competition for the piece, but it was secured for me through strong and influential people who have some very important plans under way for me in this city in other theatrical directions.

"Thermidor is to be produced at the Comédie-Française on Dec. 1. The play is completed, and it will go into rehearsal as soon as Sardou has finished the Cleopatra rehearsals. It is said that the cast calls for two strong actresses, and that there are also two leading male roles, while it also has something which Sardou's plays have not had since A Scrap of Paper—a strong comedy vein. The leading part in Paris, I believe, will be played by Coquelin, and the piece will also be given in German during the Winter, at Berlin, by a leading French actress.

"I understand that the play contains a strong, serious story full of complications unravelled through a comedy element. A large sum has been paid down to Mr. Gordon, I can assure you.

"Thermidor will be given here next season with a special company. The stock company, if successful in Men and Women, will make a tour at the conclusion of the season, not returning until after the Gordon run.

"Has R. M. Field the rights for Boston?" asked the reporter.

"He has not. He has applied, but so far as I am aware, has not received them."

PROFESSIONAL DOINGS.

FRANK P. SLAVIN, the Australian pugilist, has accepted an offer from Webster and Brady to appear in After Dark. As soon as he is able to extricate himself from the meshes of the law, which is holding him on account of his recent fight with Joe McAuliffe, he will come to this country.

CYRIL SCOTT has been engaged for Mrs. Leslie Carter's company. Arthur Dacre, the leading man of the organization, is expected by the *City of Chester* on Friday.

BERT H. GORDON has been engaged to go in advance of the Strauss Orchestra.

JAMES L. EDWARDS and wife (Emilie Edwards) leave this city on Thursday for Halifax with the Lytell company.

H. S. TAYLOR has just secured J. W. Whitehead's sensational drama The Irishman, which is now on tour through the English provinces. Mr. Taylor intends to organize a company to play the piece on the road.

REHEARSALS of The Witch began on Monday.

GEORGE L. SMITH has resigned from the E. A. McDowell company to go in advance of The Editor.

NEIL BURGESS had another accident on Sunday. While driving in Central Park with his wife and mother, his horse ran away and he was thrown out of the carriage. None of the three were seriously hurt, and the actor was able to appear as usual on Monday night.

THE case of Mrs. Henderson against Nadage Dorée is in the hands of ex-Judge Dittenhoefer. The facts in the matter of the true authorship of Natasqua and Germaine will come out when the trial is held in the Supreme Court next month. Germaine has been sold to Colonel Sinn for Cora Tanner.

THE license of the Park Theatre, Boston, which had been revoked by the Aldermen in order to squelch The Clemenceau Case, was renewed on Monday.

MARIE LOUISE DAY will leave the Parlor Match company on Saturday. She is to be replaced by Florence Myatt.

ESPY WILLIAMS, the author of Witchcraft, is to star Maida Craigen in that play.

HARRY ASKIN denies the report that the McCaull Opera troupe is in pecuniary straits. Dates are being filled and booked and salaries are all paid to date.

A PAIR OF JACKS stranded in Louisville. Some of the members have returned to New York; others are left behind.

BEN LODGE, of the Bancroft Opera company, has left that company to play first comedy roles in Evangeline.

DANIEL NASH, a well-known comedian of the Daniel Nash Comedy company, was stabbed by Frank Edwards, a member of that organization, at Oyster Bay, L. I., on Sunday last.

ZOZO is reported to be meeting with its usual success in New England. During the present week the company is to be materially strengthened, and a number of strong specialties introduced.

HARRY SAYLOR, formerly assistant manager of Ada Richmond's Chow Chow company, was held in $500 bail at the Jefferson Market Police Court, last Thursday, on the charge of having stolen part of his star's wardrobe.

ON Sunday last Manager A. M. Palmer received the following dispatch by cable from Hamburg, Germany: "The Middleman, produced at the Thalia Theatre last night, is a furious success. The enthusiasm was much greater than in London on the first night. There were thirty calls in all."

EDWIN A. PRATT has opened an operatic and dramatic exchange at 1,193 Broadway. He claims that the new establishment will be conducted strictly on business principles.

ARTHUR MILLER has removed his offices from Frohman's to the Gilsey Building, 1,193 Broadway, where he is at present busy organizing the company for Ship Ahoy, Connelly and Miller's new comic opera. Mr. Miller is also managing the business affairs of the French Pantomime company, which is expected to arrive here from Paris about Nov. 1.

JOHN MCNALLY, the playwright and the dramatic editor of the Boston *Herald*, paid a visit to this city yesterday (Tuesday) especially to witness the first production of Men and Women at Proctor's Theatre.

MURRY WOODS has been engaged for the Agnes Huntington company.

C. J. BELKNAP, of Proctor and Belknap, Bridgeport, purchased on Saturday last from F. C. Bancroft the latter's right and title to the Bancroft Opera company, which has been doing the New England circuit. After a reorganization the company will go direct to Seattle, Wash., while Mr. Bancroft will organize another company to fill the New England time.

FRED. WILLIAMS, the stage manager of the Lyceum Theatre, is rehearsing The Idler in Boston. C. Haddon Chambers, the author of the play, and his wife, are also at the Hub, assisting in the preparation.

A. V. PEARSON, the manager of The Midnight Alarm, will open his season on Nov 10. He has engaged a strong company, and the scenery, all of which is to be carried with the company, is said to be more than usually fine, while the effects in the play are startlingly realistic. The lithographs to be used both for window and wall work, are all new.

ROLAND REED, in his new play arranged for production in this country by the late Dion Boucicault and the present Sydney Rosenfeld, entitled Lend Me Your Wife, has proved one of the greatest hits Mr. Reed has yet made. Business at the Grand in Chicago last week reached nearly ten thousand dollars.

THE sale of seats for A Pair of Spectacles, which opens the season of the Madison Square Theatre on the 30th inst., begins next Thursday.

TONINA AND LILY ADAMS are reported as meeting with much success in He, She, Him and Her. The former is playing one of the leading parts.

THE Ivy Leaf company played to big receipts in Boston last week, standing room being at a premium.

MAUD WHITE has resigned from the J. K. Emmet company.

LIZZIE RICHELLE, who is now in her third year with Paul Kauvar, continues to win praises for her good work in the role of Diane. She is anxious to undertake some new work, however, and will terminate her present engagement some time in the early Winter, in order to assume the leading roles in a high-class comedy company that is now being organized.

THE production of Claudius Nero, which was to have taken place at Niblo's Garden on Monday night, was postponed until last (Tuesday) evening.

OUR Irish Senator resumes its tour in this State the present week. Manager T. E. Mills has spent a small fortune in putting this farce-comedy on the road in most elaborate style, and the chances are favorable for his meeting with success. Next week the piece takes possession of one of the uptown theatres. Harry L. Smith will be the musical director of the company, while Mr. Mills will be assisted in the executive department by George Granger.

HARRY WILLIAMS, the manager and owner of the Academy of Music in Pittsburg, has brought action against the *United Presbyterian* for $50,000. The journal in question characterized the place as a low-class theatre

MATTERS OF FACT.

J. W. R. Binns, who recently arrived from England, wishes to dispose of the American rights to the following plays by Charles Osborne: A Slave's Ransom, The Last Bridal, Death of the King, Free at Last, The High Road to Ruin, and The Black Drop. Mr. Binns also wishes to dispose of several pieces by T. A. Palmer. One of these is called Netherdale, the plot of which is laid in the same period as the play of Clancarty. The other, entitled Fortune Hunters, was originally written for the elder Sothern, and was produced in 1880 at the Grand Theatre, Douglas, Isle of Man, by Mr. Binns and Mr. Palmer, on which occasion E. H. Sothern played the principal role. Mr. Binns has a number of other plays on hand, and will make arrangements for tours in Great Britain. All communications should be directed to his headquarters at Chickering Hall, New York city.

G. Herbert Leonard has made a hit in the character of Jack Ransome in The Shatchen.

T. S. Shephard is at liberty for juvenile parts.

Wallace P. Keffer, who now has Ada Gray in East Lynne under his management, announces that he has some immediate open time. Managers of three-night and week stands can address Mr. Keffer at once at 65 Irving place, New York.

Shephard Barnes, a young Virginian, has been specially engaged to play the part of the Indian Amooka in The Witch.

Emily Rigl is meeting with much success this season in the character of Marina in Mr. Barnes of New York.

Jacob Litt's Standard Theatre, Chicago, now ranks as one of the best combination houses in that city. Good attractions are assured of large business.

Harry Brown, the well-known singing comedian, is at liberty.

Hugh L. Reid, the scenic artist, can be found at 431 West Twenty-first Street.

A new Opera House has been erected at New Canaan, Conn. It will be dedicated on or about December 1. G. Duff Nichols is the proprietor and manager and is ready to book first-class attractions on sharing terms. As only one attraction will be booked each fortnight, good business is assured to attractions playing this house. New Canaan has a population of 6,000. The Opera House has a capacity of 800 and is furnished with opera chairs, full scenery, and electric light.

Walter Perkins has been engaged by Charles Frohman for his All the Comforts of Home company.

This is Archie Boyd's second season as Uncle Joshua in The Old Homestead road company.

The Yates County Opera House at Butler, Mo., wants a comedy company to play a week's engagement during the holidays. A change of bill each night will be required. The house is new, and this will be the opening attraction. All time after January, 1892, is open. M. H. Warnock is the manager.

*** The rates for "Time Wanted" in THE DRAMATIC MIRROR are: One announcement (one date) including manager's name and address, $1, for each additional date, 25 cents. Subsequent insertions at same rates.

TIME WANTED.

Traveling Managers have the following Open Dates. Write or Wire.

BEBE VINING IN CAPRICE.—Open time. Paul F. Nicholson, 21 West Thirty-first Street, New York.

CHAS. T. ELLIS.—Dates in April and May. Address as per route in Mirror.

GUILTY WITHOUT CRIME.—After Jan. 20, '92. Address en route.

KATIE ROONEY.—Feb. 17. Address Manager Huntley, The Frohman Dramatic Exchange.

MARIE HUBERT FROHMAN IN THE WITCH.—Saturday, Nov. 15. The Frohman Dramatic Exchange.

MARGUERITE ST. JOHN.—Thanksgiving, Christmas, New Year's. Address G. M. Wood, The Frohman Dramatic Exchange.

ROBERTS-SAILER COMPANY.—Several open dates. Address J. B. Roberts, 2,116 North 13th Street, Philadelphia, Pa.

RAGLAN'S WAY.—After January. Address David Peyser, en route.

THE MIDNIGHT ALARM.—Open time. Address A. V. Pearson, Frohman Dramatic Exchange, 49 West 28th Street.

THE STRUGGLE OF LIFE.—Open Time Season 1891-92. Address Frederick Paulding, Palmer's Theatre, N. Y. City.

EDWIN A. PRATT,
Operatic and Dramatic Exchange.

Principal Artists, Chorus Girls, Coryphees and Danseuses supplied for Grand Opera, Comic Opera, Spectacular and Drama.

Theatrical law business—theatrical contracts a specialty.

The undersigned desires to call your attention to the establishment in this city of a new operatic and dramatic exchange as above to be conducted on strictly business principles, where the manager can procure the talent he may desire, either operatic or dramatic, and the artist can secure the position commensurate with his or her talent and ability. Arrangements have been made with a number of the leading operatic and dramatic organizations throughout the country, for the supply of such talent as they may require. The proprietor, the manager, the artist, are cordially invited to call, place their names upon the books, with a view to business. Your patronage is solicited.

Office hours from 10 to 5 o'clock.

EDWIN A. PRATT.

1193 Broadway, New York. Royalties collected.

THE PRINCE AND THE PAUPER.

TO MANAGERS.—Notice is hereby given that the agreement between me and the parties known as "Lambrecht and Russell" for the production of my dramatization of The Prince and the Pauper, was revoked on Oct. 4, in consequence of flagrant and repeated violations of contract by said "Lambrecht and Russell," and of their failure for several weeks to meet the just demands of their employees. As a matter of consideration to their company, and for no other reason, permission was given for the continuance of performances through the week ending Oct 18. Any future attempt by "Lambrecht and Russell" to represent my version of The Prince and the Pauper will subject them and all parties concerned in such illegal action to the penalties provided by law.

E. H. HOUSE.

New York, Oct 20, 1890.

NOTICE.—Charles H. Hicks is no longer connected with the Frohman Exchange.

GUSTAVE FROHMAN.

LARGE and small sunny rooms connecting, every modern convenience. Board optional; home comforts; table board $5 per week. 210 West 23d Street.

THE AMATEURS.

No sooner is the preliminary theatrical season fairly finished and the ropes and pulleys of dramatic machinery set in good working order than the amateur mummers, men and maids, betake themselves to preparation for the "season."

In Brooklyn especially is this the case. The amateur element across the bridge is the one plum in the cheering but not intoxicating pudding of Brooklyn life. It takes an "amateur night" to bring out the youth and evening bonnets of the place that Colonel Ochiltree says good New Yorkers go to when they die.

For Brooklyn is essentially a city of home-loving people. They take their dramatics in mild doses, as they would an after-dinner pill and the theatre audiences, except at matinees, rarely approach anything like brilliancy. On an amateur night, however, the Brooklyn man puts on his evening coat and proceeds to live up to it by taking out his wife and looking bored. The women don their purple and fine linen. Here and there in the audience "well-known" faces appear; pretty girls are as plentiful as asparagus in May; pretty gowns are worn in the boxes; there is an intoxicating whiff of *eau de violette*, and the native inhabitant looks proudly up and defies the bad New Yorker who says that the city of churches is only fit to sleep in.

In amateur theatricals certainly it has distanced all competitors, and the earnest, thorough work done by the different societies stands out clearly against the spasmodic attempts of the embryo histrion in other cities.

This season will be a bright one.

The larger clubs are pitted against one another in a friendly battle for supremacy. The smaller ones are all agog with ambition. Laggards in the race are picking up dropped stitches and new societies—"Sotherns," "Jeffersons" and "Florences" are springing up like mushrooms, all about.

Several of the lesser associations have already faced the public. The Polymnia, a literary club that has branched out into dramatics, made its first appearance a few weeks ago in Fanchon, under the direction of Stage Manager Rorke. In view of the largeness of the undertaking it is but fair to say that the play was successful, though it seems that the amateur club, be it ever so humble, will never learn to avoid parts and plays that are identified with prominent professionals. The Polymnia propose to appear every second month during the season.

The St. Thomas Aquinas Literary and Dramatic Association gave Nan, the Good for Nothing, followed by The Portrait, on Oct. 13 and 14, in South Brooklyn. The last was a good one, and many familiar names appeared on the bill, among others Harry Fitzsimmons, George Collins, A. L. McLoughlin, Fanny Rorke and Miriam Smithson.

The Amaranths' first performance will be given on the 19th of November. They will present the charming comedy Caste, with the following distribution of parts: George D'Alroy, Douglass Montgomery; Sam Gerridge, Percy Williams; Captain Hawtree, Alfred Young; Eccles, W. P. Mactarlane; Esther, Ada Woodruff; and Polly, Elsie Louise.

This society holds the MS. of Fascination by permission of Colonel Sinn, and also Nat Goodwin's Turned Up, both of which plays they will probably present this Winter.

Mr. Percy Williams, the president of the Amaranth, during his stay abroad this Summer, secured some plays that have not yet been done on this side. The club will probably try some Dalyesque tactics, and will Brooklynize the plays if they eventually decide upon producing them.

Nothing appals the Amaranth. They have hitched their ambitious wagon to a star, and though at times prudence would suggest a less risky road, their plucky attempts to be Robsons, Tanners, Coghlans, Goodwins, and other artists of more and less repute, are worthy of all praise.

The Gilbert sets sail serenely this year despite rumored dissensions in the ranks. The Gilbert is getting a big boy now, but it still clings to childish ways.

The actors and actresses who stand beneath the Gilbert banner must not play with any other club during the season. It is written! If you are a true-hearted member of this club you must wear a tag, and when the wily dramatic committee of some other organization sends out its emissary to snare you, you must place your hand upon your heart and answer, "Nay."

That this is rank folly goes without saying. The spirit is not a commendable one in the first place. There is plenty of room in Brooklyn for all the associations, and bitter feeling is a soil in which success rarely thrives. The Gilbert is composed of talented men and clever women. It is unworthy of the name they bear that such a captious spirit should exist.

They play at the Academy Nov. 5, when they will present The Golden Giant. The cast is: Alexander Fairfax, Adam Dove; Jack Mason, James J. Darling; Max Wayne, Sheppard Barnes; Bixby, M. H. Lindeman; Duncan Le Moyne, John E. Dyer; Flyn, J. F. Quinn; Bessie Fairfax, Libbie Healey; Ethel Wayne, Laura Sedgwick Collins; Mrs. Boggs, Mamie Sloat; and Mrs. Vander Poel, Hattie Veltman.

The Melpomene, that sturdy aggregation of sterling players, will make their first showing Nov. 17, at the "Cri." They will do the old reliable Led Astray—slightly chestnutty but always acceptable. The cast will be: Rudolph Chandos, James Van Dyke; Hector Placide, Albert Meafoy; Mount Gasline, A. J. McCauley; George Delesparre, B. Andrews; Major O'Hara, T. C. Bell; Lafontaine, W. C. Marvin, Jr.; Robert, H. Gannon; Huntsman, R. Earl; Armande, Lizzie Wallace; Mathilda, Mabel Smith, Susanna O'Hara, Minnie Bowen; Sophia, Bianca Rahmer; and Baroness, Edith Elwood.

The Melpomene will present during the Winter an original play, written for the club by Alfred Hastings, an actor who was with Mrs. Conway's stock company for many years.

The Melpomene, in common with all other amateur societies in Brooklyn, will suffer from the absence of Mr. Tom Hayden from the stage. Mr. Hayden, who is one of the best known amateurs in the two cities, as well as one of the cleverest, has suffered a severe affliction in the loss of his eyesight. Very little hope is entertained that he will play again, and if this be the case, the amateur stage has lost one of its brightest adherents.

The Leonardis had several growls, deep, not loud, last year, and the Richard-bird whispered that mayhap, when merry springtime came, there would be two societies of the name—an "only original," and a "beware of all imitators." But the dove of peace has mounted his rudely jostled perch and the acting members will hold forth this Winter at the Amphion in Boucicault's Jilt and other plays of note. Some of the names of the *corps* are M. J. Colgan, T. J. Moran, W. J. O'Leary, M. J. McKenna, E. J. Haverty, Charles A. Webber, Kate Leibold, Libbie Healey and Marion Otterson.

The Booths have risen from their slumbers and say they will astonish their friends and crush their enemies ere long. Nothing definite is announced as yet, but it is certain that this once promising club will make an attempt to live up to the great name under which it had success in seasons past.

In opera the Brooklyn Amateurs have won deserved laurels. The Association is a credit to its inceptors and originators, to its *corps*, its choruses and the city to which it belongs. "There are none like it, none," and professional choruses never sang with the spirit and sweetness which distinguished those of the Association in many of last Winter's presentations.

They will give The Pirates on Dec. 18 and will repeat The Gondoliers, which they rendered so finely last season. K. M.

LETTERS TO THE EDITOR.

THE PRINCE AND THE PAUPER.

NEW YORK, Oct. 20, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I beg the privilege of saying a few words in explanation of the advertisement inserted by me in this week's MIRROR.

The brief managerial experiment of "Lambrecht and Russell" has been a woful and discreditable failure. No drama, even if its merit were infinitely beyond that which I attribute to mine—could hope for success under such methods as those pursued by these reckless speculators. The conditions imposed by me—and subscribed to by them—for a satisfactory production were wilfully violated from the beginning, and at almost the outset of their tour they declared themselves to be wholly without resources, and unable to meet the just demands of their employés.

Learning these facts, I made immediate arrangements for cancelling their contract and notified them to that effect on Sept. 22. I mention the date to show that the subsequent proceedings of Daniel Frohman had no effect in shaping my decision. From that time my attention was directed to the means of securing the safe return of the actors to New York. If I had brought the performances to an earlier end, the company might have been disbanded hundreds of miles away, and sent adrift under distressing circumstances.

On the 4th of October, several days preceding the delivery of Judge Daly's opinion, and before its terms could have been conjectured by anybody, I gave formal notice that the representations must cease after the 18th instant. "Lambrecht and Russell" have, however, impudently proclaimed that they intend to disregard my warning, and have organized a virtually new company—many of the former actors having left them—with the avowed purpose of continuing their season in defiance of my protest. It is to admonish managers of the risk they will incur in abetting this lawless scheme that I publish the advertisement referred to.

I have made many sacrifices in the hope of relieving some of the burdens of the company, although I am under no obligation to them except that of simple good feeling, and I would willingly surrender all that "Lambrecht and Russell" owes me, if by doing so I could insure the payment of the salaries which are due. But to submit longer to a wretched travesty of my drama is beyond the limit of toleration. The piece performed last week at the Brooklyn Amphion cannot be recognized as my work. It has been subjected to unspeakable processes of amputation and distortion, partly to avoid expense, and partly to suit the wayward fancies of members of the Russell family. It has never once been played as it was written. Most of the ladies and gentlemen in the cast have done their best under the depressing conditions, and I thank them for their conscientious exertions. But, through blind, parental infatuation, the most important parts of all have been so neglected that they might better have been omitted altogether. What The Prince and Pauper would have been if produced in strict accordance with the provisions of my contract, no one at present can tell. As it was produced last week, it was a mournful and lugubrious spectacle.

Finally, I desire to state that the injunction obtained by Daniel Frohman had absolutely nothing to do with the withdrawal of the piece; and all the rhapsodies about that gentleman's magnanimity in permitting it to run through the week were the sheerest vanity and advertising froth. But for my dissatisfaction with the devious courses of "Lambrecht and Russell," I should—without implying the slightest disregard to Judge Daly—have instituted measures to delay the enforcement of his order and to secure a reversal of the decree. Having heard that I intended to stop the performances, Mr. Frohman, with his usual fertility of invention, sent forth announcements that the suspension was by his command, and that, out of the liberality of his heart, he had accorded a few days of grace. Nothing could be more preposterous. If I had consulted my own inclinations alone, the representations would have ceased long before the injunction was heard of. He knows perfectly well upon what extremely thin ice he is disporting, but he does not seem to be aware that in his Icarian endeavors to soar to the sublime he is in danger of falling to the ridiculous. I am, sir, your obedient servant,

E. H. HOUSE.

LOCATING THE RESPONSIBILITY.

CAMBRIDGEPORT, Mass., Oct. 19, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Pardon me, a stranger, if I take up some of your valuable space, but I wish to criticise some statements made by Mr. Nat Childs of the Tremont Theatre, Boston.

Speaking of plays like The Clemenceau Case he said, "The fault was not with the theatre managers or with the actors, but with the audiences alone."

Such a statement is an insult to theatre patrons, for the majority of theatre-goers are respectable and intelligent people who do not want such plays. My statement can be easily proved, for with but few exceptions (which prove the rule, you know) the Park Theatre audience of Monday night was composed of Harvard students and other "bums" from the North End, while the actions of the audience were strongly suggestive of a third rate dime museum and not of a regular Park Theatre audience.

Again, suppose the majority of patrons did want such plays—which I contend is not the case—the managers, by gratifying that taste, are themselves responsible. The public is responsible for its taste, but managers are responsible for the fostering thereof.

And thirdly, managers are indirectly aiding in the downfall of the theatre, which will naturally ensue by the pursuance of the plan of presenting plays like this perversion of Dumas' work. The theatre to prosper, must keep pace with advancing civilization, or the result will be a sudden and complete collapse. HILDRETH G. MCFARLAND.

MISS WINSTON'S NAME MISUSED.

SAN FRANCISCO, Oct. 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In several recent issues of THE DRAMATIC MIRROR I am announced as a member of Miss Margaret Mather's company.

I had made a contract with Miss Mather, but withdrew from it for good and sufficient reasons. I then engaged with W. T. Carleton, proprietor and manager of the Carleton Opera co., and commenced the season with him on the 31st of August at Omaha, N. b. You will therefore see that it is an injustice to Mr. Carleton, and a liberty taken with your journal and my name for Miss Mather's management to continue advertising me as a member of her company.

You will oblige me exceedingly if you will kindly give this space as a contradiction, and insist on a correction for the future. Yours very truly,

JEANNIE WINSTON.

WHY MISS MOORE LEFT THE BUSTLER.

ST. LOUIS, Oct. 17, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In week before last's issue of your paper was an article stating that I had been discharged from The Bustler, and that Mr. Thomas H. Davis laconically remarked that I had been a nuisance since the opening; also that Miss Thompson had taken my place.

In the first place, I wanted to cancel my contract after the first reading of the play, and gave two weeks' notice after we had been out two weeks.

My resignation was to have taken place in Cincinnati. Mr. Miller, of Columbus, where we were to play the week following, wired Mr. Davis that he would not play the company without me. To oblige Mr. Miller I went to Columbus and played the week. Mr. Miller will corroborate this. I then arranged to play up to Lacrosse the Saturday following the Columbus engagement. But in Indianapolis, as Mr. Davis remarked to Mr. Talbot, manager of the Opera House, that he "could not get rid of me," after my holding his dates for him both in Columbus and Indianapolis, I did not think it right, and refused to go any farther.

As far as being a nuisance I was enough to make one of the worst concoctions of rot ever inflicted upon a theatregoing public playable, by standing on the stage day in and day out teaching his members of this farce-comedy surprise to dance and arranging medleys, specialties and finales, so they would be as consistent as possible.

Thirdly—In regard to Miss Thompson taking my place, it would be impossible for her to take anyone's place, as there were no speaking parts for the ladies. To prove what I say, there were exactly forty-five minutes dialogue, the rest were specialties and not of a high-class order. I myself did two in the first, two in the second and one in the third act.

I resigned because I had no desire to be connected with a company that was obtaining money under false pretences. I was engaged for an Irish soubrette part in a farce comedy, and found I was with a third-rate variety show. I naturally objected and stepped down and out. I am now with Herrmann's Transatlantiques for balance of season.

Truly yours, FLORA MOORE.

GOSSIP OF THE TOWN.

MANAGER FORT, of William Redmund's Herminie company, writes: "Our business South has exceeded our most sanguine expectations, and a brighter outlook could not be looked for. Mr. Redmund's talents have called forth nothing but praise from the Southern press. Beatrice Lieb and the other members of the company have made many friends in this part of the world."

JOHN MCWADE, of the Later On company, administered severe corporeal punishment on a mashing commercial traveler who insulted Mrs. McWade (Ada Somers), in the Plankington House. To use a Hibernicism, "more power to your elbow, John."

T. C. HOWARD has disposed of all interest in his comedy company, but will continue to manage the Howard Stock company, which is headed by E. P. Sullivan and Miss Bethune. Mr. Howard will remain in New York for the present, having become connected with one of the departments of the Frohman Exchange.

OWING to a typographical error the credit of having been very funny as Patrick Dolan in My Jack at the People's Theatre last week was accorded to Charles Drew instead of Charles Fre e.

WALLACE JACKSON has returned from Scotland, where he spent an enjoyable vacation.

WALTER LAWRENCE, business manager of The Clemenceau Case, has sustained a sad bereavement in the death of his mother.

GEORGE A. BLUMENTHAL has resigned his position with H. R. Jacobs to take charge of the box office of the Amburg Theatre.

DANNELLY AND MILLER'S farcical opera, Ship Ahoy, will be given its first production at the new Grand Opera House, Philadelphia on December 1. One of the novel features of the presentation will be a grand scenic display of the new vessels of the U. S. Navy, the White Squadron. Manager Arthur Miller is busy arranging for the production and has made some important engagements for the company. Negotiations are now pending for the speedy production, as well as a long run of the piece in this city.

TONY FARRELL, in The Irish Corporal, is reported to be fast taking rank with the popular Irish stars of the day. Both press and public commend his performance, while the play also meets with favor.

HARRY BROWN is an actor who is equally at home in opera, farce, comedy or drama. His work as Blueskin in The Knights of Tyburn, as the miser in The Chimes of Normandy, and as Sir Joseph Porter in the early days of Pinafore mark him a histrion of unusual versatility. Mr. Brown has not yet signed for next season.

ROBERT G. INGERSOLL saw Joseph Haworth in Aunt Jack at the Grand Opera House on Monday night. General Sherman witnessed the production last (Tuesday) evening, and 150 clergymen of various denominations are to be present at to-day's (Wednesday) matinee.

THE SQUIRE has proved such an attractive bill for the Kendals at the Fifth Avenue Theatre that it will be continued for another week and the production of All for Her postponed.

THE production of Sardou's new four-act comedy will be managed in this country by Charles Frohman, who will probably produce it with his stock company at Proctor's Theatre. The play will not be seen in Paris until December.

"ONE OF THE BEST FEATURES ABOUT THE DRAMATIC MIRROR IS THAT WHAT EVER ITS PROMISES, ITS RESULTS ARE EVEN BETTER."—Boston Journal.

ANNOUNCEMENT.

The Christmas Mirror,

FOR 1890.

Will be published early in December. It will be the eleventh, and the best holiday number issued by this paper.

The lithographic cover, in fifteen colors, will present a beautiful water-color frontispiece, after an original drawing.

The illustrations will be more numerous and more artistic than ever. They will be signed by some of the best artists in this country.

The literary features will include a great variety of tales, verses and humorous sketches, by an unprecedented corps of distinguished contributors, comprising famous novelists, dramatists, actors and critics.

This year the Christmas MIRROR will appear in a new and improved typographical form, and it will contain many more pages.

The price will be 25 cents a copy. It will be sold by all newsdealers throughout the country, or it may be ordered direct from the publication office.

The edition will be the largest yet published. Last year the edition was completely sold out. This year the demand will be greatly increased. The news companies have notified us that they will require a much larger supply.

Following are the rates for advertisements in this number:

One Page,	$140 00
Half Page,	75 00
Quarter Page,	40 00
Smaller Advertisements, 25c. per Agate Line	
Reading Notices,	$1 00 per Agate Line

(Agate Measure Prints 14 Lines to the Inch.)

Further information will be furnished on personal or written application. Special positions must be applied for early.

THE DRAMA IN ITALY.

Rome, Oct. 6, 1890.

A new comedy by an Italian author—and not a translation from the French—is a novelty worth recording even if the effort be not a great success.

Mr. Lopez—whose name suggests that Spanish blood flows in his veins, whether it exists there or not—has given us such a novelty in Bayard.

A previous drama of his called By Night (Di Notte) has been given in several of the principal theatres in Italy with success, and earned him a prize from the Minister of Public Instruction.

His new piece, Bayard, has nothing to do with its historical namesake of *sans peur et sans reproche* fame. It is merely the name of a newspaper, in whose offices the whole play takes place.

The idea is novel, but it needed a Bouicault or a Sardou to make it a success. The plot, such as it is, may be founded on fact, but it seems colorless and unnatural to those who do not know the working of a political newspaper in Italy.

The piece opens in the editor's room. The paper is Liberal, and has a circulation of 4,000 copies. The elections are at hand, or at least an election, for a deputy of the Liberal side has been made Prefect, and he must have a successor in the Chamber.

The candidate supported by the *Bayard* is an honest-minded, liberal millionaire, who is already known in the political world. Attilio, the proprietor of the paper, has a young wife, Graziosa—a vain, ambitious woman, ready to ruin her husband and herself to satisfy her whims and fancies. She is continually in the office, to ask for money under one pretext or another. She now asks for five hundred francs to buy a dress to wear to a ball. Attilio refuses. The wife insists. The husband remains firm. The wife declares she will have the dress at any price. She appeals to Castellani (the liberal candidate) for a loan. He gives it at once, though he has already advanced 50,000 francs to Attilio for electioneering expenses.

In the second act a new man has entered the *Bayard* office, a certain Bardelli, once director of a radical paper that failed. Attilio pays his debts and engages him on his own paper, to boom Castellani's election.

Meanwhile Castellani, besides paying for the frivolous wife's ball dress, has also presented her with a set of diamonds, which, of course, she passes off as false, at least to her husband, who—husband-like—believes her. So, however, do not his friends in the office. Bardelli, indeed, thinks and says, that the husband is not so blind as he seems; that it answers his purpose to shut his eyes and ears, when they ought to be open. Another friend, however, Guilio takes Attilio's part so warmly that a duel seems probable.

Graziosa then comes in, demands the reason of the quarrel, and forbids the duel. Attilio also enters, and Graziosa tells him of the quarrel, and Attilio promises to arrange everything. "What!" he says, "a duel between two writers of the *Bayard*, and on the eve of the election? Impossible! Castellani must be elected, or the *Bayard* must cease!" The duel is, therefore, postponed.

In the third act, Castellani promises Guilio to leave the town and never see Graziosa again, whether elected or not elected Deputy. All, therefore, would finish well but for Bardelli, who tells Attilio why he and Guilio were going to fight. At this moment cheers are heard without. Castellani is elected. He rushes in to thank Attilio, and is met by an irate husband, instead of by his former friend. Attilio will not fight, however. "Dishonor," he says, "is not wiped out in a duel." Castellani bows his head, gives up his seat, and is off to England or America to drown his shame and remorse. The *Bayard* also disappears, and Attilio remains with his faithless, frivolous wife, a sadder, if not a wiser man.

Mr. Lopez, the author, is a shy and quiet man. He does not court journalistic society, is never seen behind the scenes of theatres, or in public gatherings of any kind. He considers such things a loss of time. He prefers to study, work and observe, in solitude.

* * * * *

Bayard and Varsavia are the only novelties, not translated from the French, which we have had in Rome, during the last month.

They have been more fortunate in other towns. In Turin the Marini company has given the Toscana, by Guetta, and the Sposi Novelli (Newly Married) by Gatteschi. Likewise Ad Oltranza by Calandra.

Of this latter the *Gazzetta Piemontese* says that it is a drama of real life in all its descriptive power. The climax comes in the third act, and a broken heart concludes the piece. The last scenes of the third and fourth acts are extraordinarily effective—almost bold in their novelty.

In Milan a comedy in four acts called Commanda, by the well-known advocate Poggio, has been given with success. And in Florence Cesare Rossi has given a comedy in five acts, by Guilio Sanfelice; also La Vergine del Lippi (Lippi's Virgin) by Novelli, who had six calls at the end of the piece. It is expected that the piece will have a vogue all over Italy.

* * * * *

Italians have quite a talent for writing monologues. Novelli and Gandolin's monologues are quite as good as anything Coquelin can produce. The Best of Monologues is the title of Gandolin's last *boutade* of the kind. After making the actor say all kinds of funny things, he concludes by saying, that the best of monologues is Hamlet's.

* * * * *

We have lost our eighteen-year-old pet, Tina di Lorenza, and have instead our old favorite Emanuel, back in Rome. He is a Shakespearean actor, and began his season with King Lear.

In early youth, when he first began to make his name known on the stage, he studied English, to be able to understand Shakespeare in the original, before playing any of his roles in Italian. He could, indeed, play with an English company, and understand his fellow artists, even if he did not play in English.

Emanuel is also the finest Figaro that any stage has at the present moment, and his costume cost close upon a thousand dollars, a wonderful sum for an Italian artist to spend on a dress. His next best parts are the Gladiator, in Cossa's Messalina; Alcibiades, by Cavalotti; Balzac's Mercadet, and Coupeau, in L'Assommoir.

Even in Paris, there is no Coupeau like Emanuel's. In each act the terrible end is foreseen. His death scene is the result of study from books and in hospitals, where such horrors as *delirium tremens* were seen. Emanuel has made this scene a stupendous page of histrionic art.

His versatility is extraordinary, for he is great in comedy, drama, and tragedy alike. How it is that he is not yet known in London and New York, I cannot tell. In many parts, he is greater than Salvini and he has a more varied repertory to offer.

However, we do not want you to take him from us. His like is too rare for us to wish to part from him—even to send him to you.

S. P. Q. R.

FOREIGN FOOTLIGHT FLASHES.

The Paris Ambigu holds another rattling success in l'Ogre, a new five-act drama by Jules de Marthold, the veteran dramatist.

* * *

The story is the old one of a miscarriage of justice, but it is said to have been treated in an entirely original manner. One of the best scenes is the jury room of the High Court of Justice, at the time the jurymen are considering their verdict. The play is being adapted for the American stage. A. M. Palmer is said to be the manager interested.

* * *

Sardou's Cleopatra is considerably overdue at the Paris Porte St. Martin. The number of rehearsals called by the author is without precedent in the history of stage productions. But Sardou doesn't want a single hitch on the first night. He says that if his play does not excel Shakespeare's, he is sure it will be Sarah Bernhardt's greatest triumph. Madame Bernhardt will arrive in this country early in February, and will open on the 9th in La Tosca. This will be followed by Cleopatra.

* * *

H. M. Stanley and his wife depart from London for New York on the 29th inst.

* * *

A German version of The Gondoliers has just been produced at the Theater a der Wien, Vienna.

* * *

The Italian actor Emmanuel is creating a sensation in classic Rome, at the Teatro Valle, by his acting as King Lear.

* * *

It would be so nice of the paragraphers if they would drop that story about the younger Dumas amusing himself by sending his plays around to managers anonymously. It is becoming decidedly monotonous.

* * *

Our friend, Mr. Buchanan, has been adapting again. This time Dostoisosky is the unfortunate victim and his "Crime and Punishment" the work mutilated. Under the title of The Sixth Commandment the adaptation was served up at the London Shaftesbury on the 9th inst., and fell very flat indeed under the sledge hammers of the angry critics. The fault was not Dostoisosky's; according to the critics Buchanan alone is to blame. The piece he has written is almost totally different from the Russian story. Half the characters he introduces do not exist in the original. Dostoisosky's hero is an impecunious, yet ambitious student who kills from the dictates of a false philosophy. Buchanan's hero is a dissipated roué who rejoices in the name of Prince Zozimoff. Poor Dostoisosky!

* * *

The inevitable burlesque on Irving's new play is in active preparation, and will be seen shortly in London as the Masher of Ravenswood. Mr. Burnand is said to be the author. But why should all these puerile attempts to ridicule a serious work receive encouragement from the public? We believe these burlesques are peculiar to London.

* * *

Even Sim's burlesque on Carmen has in its turn been burlesqued. It is called Gaiety Barmen Up to Date.

* * *

A young American, Minnie Tracey, a pupil of Marie Sasse, has just made her debut in Geneva as Marguerite in Faust. Her appearance was praised by the papers.

* * *

Paris boasts of a new theatre. It is called Le Casino de Paris, and is situated somewhere in the Rue Bréda district, which will be very convenient for the fair clientele of of the establishment.

* * *

Certain well-meaning, but mistaken, English journalists, declare Jules Marthold, the author of the latest Ambigu success, to be a young man and a newcomer in the dramatic field. We don't know how many plays M. de Marthold has written, but supposing every gray hair in his head to be a play, the list would be quite lengthy.

* * *

Madame Othello, the last farce up to date at the Paris Cluny, has been purchased by an American manager.

* * *

Suzette has passed its two hundredth performance at the Paris Gaiété. Will it see its fiftieth over here?

* * *

Grace Hawthorne is touring gracefully through the English provinces with Theodora, and is reported to be doing remarkably well.

☞ The rate for cards in Managers' Directory is $3 per line for three months.

MANAGERS' DIRECTORY.

Theatres.

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GRAND OPERA HOUSE.
EVERYTHING ENTIRELY NEW.
BEST OF LOCATIONS.
SEATS 1,200.
Incandescent and Gas Lights. Stage, 30x51. Proscenium Opening, 21x30. Resident population, 12,000. Visiting population, 3,000 to 10,000.
OPEN TIME FOR GOOD ATTRACTIONS.
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BEDFORD OPERA HOUSE.
Population, 4,000. Seating capacity, 600. New scenery, lighted entirely by electricity; good dressing-rooms. Large stone works and quarries. Fifteen dates since January ran over $500 each. Sharing terms only. JOHN JOHNSON, Jr., Manager, Editor Democrat.

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POTTER'S OPERA HOUSE.
Population, 10,000. Seating capacity, 1,000.
One of the handsomest Theatres in Southern Kentucky.
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COHOES OPERA HOUSE.
First-class in every respect. Seating capacity, 1,000. Population, 35,000. Address ERNEST C. GAME, Cohoes, N. Y.

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Just refurnished. Seats 550. Population, 4,000. Complete scenery. Open dates. J. P. CASIMIR, Manager.

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KIPP'S OPERA HOUSE.
Population (Dennison and Uhrichsville) 10,000.
Established 1880.
Seats 800. Everything new. Elegant scenery. Large stage. Electric lights. The only opera house in the city. Excellent show town. Centre P. C. and St. L. Ry. 1,500 railroad men employed. Booking 1890-91. Only first-class attractions solicited. SAM KIPP, Prop. and Mgr.

EL PASO, TEXAS.
MYAR'S OPERA HOUSE.
Seats 950. Population 12,000. Complete scenery. Stage 40x60. Address to Plainwell, Mich., until September 1, 1890. Dates open. J. J. STEWART, Manager.

FAYETTEVILLE, N. C.
Population, 4,000.
OPERA HOUSE.
Seating capacity, 900. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking 1890-91. Address W. C. McDUFFIE, Jr., Manager.

HILLSBORO, TEXAS.
ROSE'S NEW OPERA HOUSE.
Population 11,000. Seats 750. Complete in all appointments. Will be ready for booking Oct. 10 for season of 1890-91. A first-class attraction wanted for Oct. 15.
A. T. ROSE, Manager and Proprietor.

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IN OTHER CITIES.

CINCINNATI.

Sol Smith Russell's engagement closed very successfully 18 at the Grand, the programme for the week being A Poor Relation. Frank Lawton, formerly of A Hole in the Ground, scored a hit as Sociable Smith, and the precocious children, Hazel Chapple and Master Hudson, appeared to decided advantage. Stuart Robson in The Henrietta 20-25, followed 27-Nov. 2 by the McCaull Opera co. in The Seven Suabians.

At Heuck's, Marks' International Novelty co. attracted a large audience during its engagement, which closed 18. The specialties of the two Avolos, John W. Ransome, Aldow and Theodore Casman and Minnie Cunningham, were nightly encored. Frank Sanger & co. in Mr. Barnes of New York week of 19-25. Around the World in Eighty Days 26-Nov. 2.

An Irish Arab, with Bobby Gaylor in the title role, proved an attractive card at Havlin's during week ending 18. The support included Jessie Story, a very clever soubrette, Minnie Rene, Clarence Handysides, James Ward and W. C. Deal. The piece was effectively staged. Monroe and Rice in My Aunt Bridget week of 19-25. After Dark 26-Nov. 2.

The first week of the Wilbur Opera co.'s lengthy season at Harris' was marked by a series of excellent houses. Nanon was the programme 12-15, with Eugenie Kerwin in the title role, followed 16-18 by Erminie. Conly, Konnie, Frederick and Ryan were good in their respective roles. The Grand Duchess and Olivette will be the operas presented week of 19-25.

The Fay Foster English Gaiety co. closed a profitable week's engagement 18 at People's. The features of the entertainment were Pauline Bacheller's vocalism, Tommy Dayton's specialties, Gus Hill's World of Novelties week of 19-25. The Whalien and Burkelle Specialty Troupe 26-Nov. 2.

Mrs. P. Harris, widow of the deceased Baltimore manager, was in the city 14, the guest of Manager George E. Baker. Mrs. Harris was en route for Louisville, where she contemplates the erection of a new theatre.

The Pike Opera House will be completed and ready for inspection 27. Manager Ballenberg has already selected his assistants. James Pierpoint has been engaged as chief doorkeeper, while Cliff Asbury will look after the box office.

Francis Walker, a basso singer from New York, will be the soloist at the Sunday "Pop" 20.

W. H. Konnie has been appointed stage director of the Wilbur Opera co.

Jacob Rosenthal, who severed his connection with The Hustler recently, has been in the city for several days, and reports that the skit has been almost entirely rewritten by Scott Marble.

BALTIMORE.

Paul Kauvar, with E. J. Buckley in the title role, drew packed houses nightly at the Academy of Music 13-18. James O'Neill in the Henry Irving version of the Dead Heart 20-25.

At Ford's Opera House Primrose and West's Minstrels closed a brilliant engagement 18 and gave a fairly attractive bill. Faust Up-to-Date opened 20.

John A. Stevens appeared at Holliday Street Theatre week of 13-18 in his play, Wife for Wife, to an even run of well-filled houses. Play and co. seemed to find favor with the audiences. The Devil's Wine 20-25.

M. A. Scanlan presented his Irish play, Neil Agrah, at Forepaugh's Temple Theatre and drew good attendance during week of 13-18. The piece was staged in good style, but the co. was below the average. Shaffer and Blakely's Vaudeville co. next.

Tony Pastor and his clever co. at the Monumental Theatre enjoyed an excellent week 13-18, and very deservedly, for they gave one of the best variety programmes we have had here for a long time. Rosie Boneill in her character songs made a pronounced hit. Hyde's Big Specialty Show 20-25.

At Front Street Theatre Joseph D. Clifton was cordially received by the East side patrons in his sensational play, The Ranch King, which was given with fine scenic accessories and a good cast.

Tom Hanlon, who has been ill at the Howard House, in this city, is now convalescent.

John A. Stevens, who was playing at Holliday Street Theatre last week, is a Baltimorean, and at one time was a photographer here.

Mrs. F. Harris has moved from her Eutaw Place residence and taken a house on Park Avenue for the Winter.

CHICAGO.

Rosina Vokes produced her new comedy, The Silver Shield, at Hooley's Theatre, and it was well received by a series of large audiences throughout the week. The comedy is sketchy and light in plot, but, as presented by the admirable co., proved entertaining enough. The opportunities for good work by the principal members are few, but Miss Vokes kept interest alive by her vivacious acting as Alma Blake. This engagement was one of the most prosperous ever experienced here by this capital co. Nat C. Goodwin in The Nominee week of 19-25.

Lawrence Barrett filled the Opera House every night, playing to the largest amount of money in the fortnight that the engagement extended over that he ever did in this city. If his popularity as a tragedian there can be no question so far as Chicago is concerned. For the last week of his engagement he appeared in Francesca da Rimini and Hamlet. Francis Wilson in Merry Monarch opens 20 for a three weeks' season.

Emma Abbott had no reason to complain at the Grand Opera House, where she was nightly awarded applause in English opera. Il Trovatore, Chimes of Normandy, Bohemian Girl, Rose of Castile and Dinorah were given. Gus Williams and John T. Kelly in C and I 20-25.

Cajanka had a prosperous week at the Columbia. Marks' International Vaudevilles week of 19-25.

There was not standing room at the Haymarket when the curtain went up on Duncan B. Harrison's Honest Hearts and Willing Hands, the piece in which John L. Sullivan appears. Patti Rosa 19-25.

The Private Secretary did a capital business at the Windsor, the time-worn comedy seeming to enjoy a new lease of life. Hallen and Hart in Later On 20-25.

Master and Man did well at Jacobs' Academy. P. F. Baker 19-25.

Beacon Lights, a Western drama of some merit, was seen by large crowds at Jacobs' Clark Street Theatre Siberia 19-25.

P. F. Baker found the patrons of the Alhambra entirely pleased with his efforts in The Emigrant, and business was excellent. Lost in New York 19-25.

There was standing room only at Havlin's, where Bartley Campbell's play, Siberia, was presented by a strong co., including Maurice Drew, J. Hay Coster and Agnes May. McCarthy's Mishaps 19-25.

A Perilous Voyage, a drama of the highly sensational order, met with a rousing reception at the People's. E. F. Mayo in Silver Age 19-25.

Woman Against Woman, a strong emotional drama, with a good cast, filled the Criterion nightly 13-18. Running Wild 20-25.

McVicker's Theatre is fast being rebuilt. The new roof is on, and the veteran manager fully expects to be ready for business by Christmas. A feature of the new house is a grand organ, the keyboard for which is to be in the orchestra place, and the pipes will be invisible. This will be chiefly used for the Sunday services of Dr. Thomas.

Alf. Hayman, the active and genial young manager of the Columbia, says that the theatre has again taken its place as one of the leading amusement temples of the city. The attractions have been of a high order of merit as novelties and the patronage has been tremendous. Alf. is a hustler of the right sort.

A tour of the theatres any of these fine October nights would convince any one of Chicago's standing as a live "show town." Fourteen theatres all crowded, and any amount of other attractions in halls. Two new theatres are being spoken of.

PHILADELPHIA.

Watts Phillips, melodrama of the French Revolution, The Dead Heart, was presented at the Chestnut Street Theatre 13-18, by James O'Neill and a company of experienced actors. The scenery was very effective and the production altogether a creditable one. Business fair. Cora Tanner in One Error 20-25.

At the Arch Daniel Sully who became well known in The Corner Grocery appeared 13 in The Millionaire and added another success to his list. His support was very satisfactory and the scenery good. Fair business. Two Old Cronies 20-25.

At the Park Theatres Margaret Mather and her company were to have produced Cymbeline 13 but owing to the costumes not having arrived from New York The Honeymoon was substituted and an excellent performance of Tobin's fine old comedy was given. Cymbeline was presented 14. Miss Mather acquitted herself very creditably in the character of Imogen and she received good support from the other members of the co. Good business all the week. Essie Leslie in Prince and Pauper 20-25.

Captain Swift was presented at the Broad Street Theatre by the Madison Square co. 13 for the opening of their second week and they gave a delightful performance. This co. always draws good houses here. Julia Marlowe 20-25.

At the Walnut Joseph Murphy opened 13 with Shaun Rhue to a crowded house. He is supported by an excellent company. Big business. Natural Gas 20-25.

Castles in the Air began its second week at the Chestnut Street Opera House 13, and is doing a big business. De Wolf Hopper and his co. have made many friends in this city. Same co. 20-25.

At the National Corinne appeared 13 in a spectacular burlesque on Carmen, to a crowded house. Corinne's Spanish dance was as near like Carmencita's as any yet seen and it was heartily applauded. Crowded houses nightly. John L. Sullivan and Duncan B. Harrison in Honest Hearts and Willing Hands 20-25.

Amberg's German Opera co. appeared at the Grand Opera House 13 in The Beggar Student, and gave Millocker's melodious opera in German to a large and appreciative audience. Good business during the week. Same co. 20-25.

At the People's Edwin Arden supported by a good co., opened in Raglan's Way 13 to a large house. Business fair during the week. The Millionaire 20-25.

Sheffer and Blakely's Vaudeville co. crowded Forepaugh's Theatre nightly 13-18. The Two Orphans 20-25.

At the Continental Kate Putnam, a pleasing actress appeared 13 in a three-act comedy drama entitled Love Find's a Way. Business fair. May Howard's Burlesque co. 20-25.

A co. called Sun's Novelty co., headed by George Sun, a juggler, opened at the South Street Theatre 13 to a good house. The performance is made up of special acts by variety people and it draws pretty good houses. The Ranch King 20-25.

Go-Won-Go Mohawk, the Indian actress, at the Lyceum, the Bennett-Moulton Opera co. at the Kensington, and Hyde's Specialty co. at the Central are doing a good business.

A benefit matinee will be given at the Continental 16 for the stranded members of the Pearl of Pekin co., several of whom are said to be in the city yet, without the necessary means to get away.

BOSTON.

Marie Wainwright opened at the Tremont 20 in Twelfth Night. Texas Steer 27-Nov. 2.

Rudolph Aronson's co. opened at the Globe 20 in Madame Angot. The Howard Star Specialty co. comes to the house Nov. 24, and will be followed by Mrs. Leslie Carter in The Ugly Duckling, Hanlon Brothers in Superba, and Francis Wilson in The Merry Monarch.

At the Hollis Street The Charity Ball is still attracting good audiences. The Lyceum co. will be followed Nov. 3 by Julia Marlowe for two weeks. Later engagements are Southern in Woodbarrow Farm, Helen Dauvray in The Whirlwind, W. H. Crane in The Senator, Fanny Davenport in Cleopatra, and Mr. and Mrs. Kendall.

The Soudan is still doing a tremendous business at the Boston. It is now in its sixth week. Booth and Barrett Nov. 24 for two weeks.

At the Grand Opera House, Dan McCarthy's co. is the current attraction in True Irish Hearts. It will be followed 27 by J. C. Stewart's musical comedy, The Fat Men's Club.

A change of bill at the Museum was announced for this week, but, owing to a disarrangement of the plan by the sudden defection of one of the prominent members of the co., Mr. "Jack" Mason, the management has been compelled to keep Little Em'ly on for another week, or until the situation changes. Mr. Mason left Boston Monday afternoon for New York without notifying Manager Field. The following Wednesday, Oct. 15, he telegraphed Mr. Field his resignation, following it by a letter the next day, in which he assigns his own ill health and that of his brother as the reason, and states that he is about to sail for Europe. It is asserted that he was present at the Chestnut Street Theatre, in Philadelphia, Wednesday evening, with Marion Manola, whom he is about to marry. The management has as yet made no arrangement for his successor. It is probable that The Magistrate will be put on next week for a short run. The old comedy season is indefinitely postponed.

The Park Theatre is still closed. The revocation of the license of the house last Wednesday was totally unexpected by The Clemencean Case co. and the Park management alike. The step was undoubtedly hastened by the denunciation of the piece by the entire press of the city the day following the first performance. On the second evening the Board of Aldermen, before which complaints had been entered, attended in a body. At a special meeting of the Board the next day the vote was unanimous in revoking the license. The audience the first night was a disgraceful mob. The co. is still here, and although there is some talk of utilizing a portion at least of the present week with a new piece, nothing has yet been done. It is understood that the house will be granted a new license as soon as the management offer an unobjectionable bill. It is the first time in the history of the Boston stage that the license of a respectable theatre has been revoked, but not the first time it should have been. The house will probably feel the effects of it for a long time.

PITTSBURG.

Pittsburg has been literally packed during the week, the 700 foreigners of the Iron and Steel Institute, together with our own country cousins, who are hurrying up to get in before the close of the Exposition, have just swarmed our hotels and crowded our theatres.

My Aunt Bridget was at the Bijou Theatre during the week, and did a great business; all were pleased who attended. Kiralfy's Around the World 20-25.

Pauline Hall Opera Co. at the Grand Opera House did excellently with Amorita. Roland Reed 20-25.

The Academy of Music is still closed in consequence of the fire.

Gus Hill's World of Novelties at the Grand Central Rink to immense business 13-18. Whallen and Barteile's Specialty co. 20-25.

Hines and Wellington co. in Hearts of New York to good business 13-18. Inshavogue 20-25.

Clipper Theatre still closed.

The Bijou management reports the Abbott engagement to have played close to $10,000.

Andrew Mallor, formerly of Wallack's stock co., is in town endeavoring to introduce the Lyceum School of Acting.

Pauline Hall's bodice, studded with the $25,000 worth of diamonds, are exhibited in a show window each day.

Emil Haberkorn, Margaret Mather's husband, is to be the musical director for the New Duquesne Theatre.

Sam Dawson, of the Bijou, ran up to Altoona to see Honest Hearts and Willing Hands, with the great John L. Sullivan in the cast. Mr. D. says, aside from J. L. S., there is merit in the piece, and he booked it for the Bijou.

The Corried Opera co. was in town Sunday, en route to Buffalo.

The four little pickaninnies in the Hall Opera co. that do the cocoanut dance, create a great deal of fun.

It is a pity Rachel Booth joined an opera co. I should have preferred to remember her as Carrie Story of A Tin Soldier co.

Beatrice Moore who recently returned from successful tours with Oliver Byron and the Adah Richmond co. is resting at her home in this city. Miss Moore will shortly leave for the metropolis to join the Louise Arnot co. and do leading parts.

Williams and Orr's Metrors did so well last week that they are booked for an early return date.

The Duquesne presents a very odd appearance, the floors for the galleries and the parquet are in place, while the walls are not yet completed, but there is great hustling going on around this place.

Owing to the slow progress of the Fire Underwriters Manager Williams was obliged to delay the reopening of the Academy until Monday, Oct. 20.

Wyness Henderson who is to be the resident manager of the new Duquesne Theatre is now registered at the Monongahela House.

Manager Gulick caused the arrest and brought a charge of ticket speculation against a young man yesterday, 16.

SAN FRANCISCO.

OCT. 14.

The Crystal Slipper is in its closing nights at the Grand, and its drawing powers seem unabated. The receipts will reach $50,000 for the twenty-eight nights and five matinees. The Ranlon Volter comb. will open at the Grand next Monday night for a three weeks season.

Hoyt's Trio to Chinatown is crowding the Bush Street Theatre nightly. James A. Herne opens in Hearts of Oak Oct. 20 for a limited period.

The Bells of Hazlemere merrily pealed at the Alcazar, where The Magistrate, a play made notable by the late John T. Raymond, will follow Monday next.

Carleton enjoyed a moderately good week at the Baldwin, and gave The Brigands last night.

Al Hayman sold his beautiful home on California Street to Harry Mann for $14,500. It is worth $25,000.

J. K. Pryor will tear down his Panorama building at Mason and Eddy Streets and build a handsome theatre with a seating capacity of 2,500.

After Carleton comes Little Laura Crewes at the Baldwin. Clara Morris is due Nov. 10.

The rumor that Mark Thall had resigned from the business management of the Alcazar is not true.

BROOKLYN.

The Prince and Pauper with Elsie Leslie in the title role had large audiences week of 13-18 at the Park Theatre, ladies and children predominating. Arthur Elliott as Miles Hendon shared the applause with the graceful little star. Tommy Russell's appearance in the same play at the Amphion had no perceptible effect on the houses at the Park. "The Star Spangled Banner" is played nightly at Colonel Sinn's theatre and is beginning to displace "McGinty" in the fickle affections of the gallery boy. The Madison Square traveling co in Aunt Jack week of 20-25, with Agnes Booth in the name part, preceded by A Touch of Nature. The Charity Ball week of 27-Nov. 2.

At the Grand Opera House Maggie Mitchell in her repertoire drew packed houses, many old-timers applauding Miss Mitchell from the boxes. Some of this star's plays need rewriting. Messrs. Knowles and Morris' new programme is a pronounced success. My Jack week of 20-25.

A good co. gave Held by the Enemy at Holmes' Star Theatre week ending 18. Comfortable seats, polite ushers, a pleasing orchestra and short waits combine to make this house very popular. M. B. Curtis in The Shatchen week of 20-25.

The Fulton Museum prospers.

BROOKLYN, E. D.

Donnelly and Girard in Natural Gas drew packed houses at the Lee Avenue Academy week ending 18. Hermann 20-25.

Tommy Russell in the Prince and Pauper played to large houses at The Amphion, especially good for a two weeks run in Brooklyn. His support was excellent. Louis James in repertoire 20-25.

Lester and Allen's picked stars of the variety stage in conjunction with Arnold Kiralfy's Ballet troupe packed Proctor's Novelty Theatre nightly week ending 18. The co. includes The Two Higleys, Lester and Allen, Annie Hart, Daly and Devere, and Professor Sexton. Katie Putnam in Love Finds a Way 20-25.

Weber and Field's Specialty co. packed the Grand Theatre nightly to suffocation week ending 18. Frank Bush, Weber and Fields and Richmond and Glendale are the principals. Forrester's Specialty and Burlesque co. 20-25.

Eagle's Nest did good business at Hickey's New Lyceum Theatre week ending 18. Dan'l Kelly 20-25.

Katie Hart's sudden death was a shock to her many friends here who had seen her play on Monday night last in the Natural Gas co., and the bright comedienne will be sadly missed from that organization.

KANSAS CITY.

Robert Mantell presented the Corsican Brothers the first four nights and Saturday matinee to large audiences; on Friday night Hamlet was the bill and Saturday Bonbara. The audiences increased nightly during the engagement.

J. K. Emmet 13 in Fritz in a Madhouse to good-sized audiences. W. J. Scanlan 20-25.

At the Gillis 9-11 Alexander Salvini appeared in A Child of Naples, The Three Guardsmen and Don Cæsar de Bazan to good business. Hubert Wilke week of 13-18 in Peti, the Vagabond, a musical romance, opened to poor business. Herrmann's Transatlantiques next.

The Warder Grand was dark both the weeks of 6 and 13. The Strauss Orchestra opens 22 for two nights and matinee.

R. D. MacLean and Marie Prescott at the Midland presented The Gladiator, Merchant of Venice, Romeo and Juliet and Cleopatra, an adaptation by Marie Prescott from Rider Haggard's book of the same name. There are too great characters in the play, that of Cleopatra and Harmachis, but it needs some pruning to make it a great success. The dialogue runs smoothly enough and Miss Prescott has shown much good judgment in her arrangement of the scenes. The week was a profitable one.

Ninth Street: McCarthy's Mishaps turned away people, followed week of 13 by Tin Soldier to crowded houses. Ole Olsen week of 22.

WASHINGTON, D. C.

The Seven Suabians at Albaugh's 13-18 to good business. It was well put on, both as to scenery and co. Good Old Times 20-25. Rhea 27-Nov. 2.

The National was packed nightly 13-18 to see Wilson's Merry Monarch and Hub. Smith's Minister of Police. The applause for every one was enthusiastic, to say the least. Primrose and West 20-25. Howard Athenæum comb. 27-Nov. 2.

Inshavogue and Lottie Winnett have been very pleasing at Harris' Bijou to large audiences. The Paymaster 20-25.

Howard Burlesque, good business, at Kernan's. Night Owls 20-25.

Pain's Last Days of Pompeii closed to fair business for nearly three weeks 15.

CLEVELAND.

James T. Powers in A Straight Tip opened a week's engagement at the Lyceum 13 and played to large houses all week. The Hustler 20-25.

County Fair played to S. R. O. all last week at the Opera House and continues to do a big business this week. Sea King 20-25.

Held by the Enemy at Jacobs' drew large crowds. Great Metropolis 20-25.

London Gaiety Girls opened at the Star 13 and played to large houses all the week. Daniel Boone 20-25.

The second concert of Mockabee's popular course was given by the National Swedish Ladies Concert co. at Musical Hall 14. The Hall was crowded and the singing was exceptionally fine.

ST. LOUIS.

Robert Mantell did a very large business at the Olympic Theatre week of 13-18, his revived Corsican Brothers being the attraction. J. K. Emmet week of 19-25.

Prof. Herrmann's Transatlantiques gave a high-class variety performance week of 13-18 at the Grand Opera House to large audiences. Emma Abbott in opera follows.

McCarthy's Mishaps drew well at Havlin's. J. H. Wallick follows week of 19-25.

An Irishman's Love drew fairly well at the Standard Theatre, Gray and Stephens follows.

Mr. and Mrs. Robert Mantell were entertained socially by the parents of Gov Lindsey, a member of his company, during his engagement here.

George H. Holloway, an acrobat belonging to Herrmann's Transatlantiques, while performing at the Grand Opera House 12, slipped from the high ladder on which he was balancing, and fell to the stage. He was severely hurt.

The Sarner and Riotto's German company of actors and opera singers have arrived from Bremen, and will open their season 19.

JERSEY CITY.

Oliver Byron, supported by his wife and an excellent co., presented The Plunger at the Academy of Music week of 13-18. The play is not particularly effective, having an involved plot diffusely unfolded; but the part of Dexter Digit affords the star an opportunity to display his abilities to advantage. There are several strong situations, and the humor is legitimate and abundant, although in two or three instances it tends toward coarseness. Kate Byron as Mrs. Nora Clover fairly shares the honors with her husband, playing her part in a vivacious and graceful manner. The co. is sufficiently capable to render the performance even and pleasing. Business fair. The Texas Steer week of 20-25.

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC: Three Past Men 10 to very poor business. The Fairies' Well 11 to a highly delighted audience, and a return date would pay them.——ITEM: G. D. Johnston, business manager of The Fairies' Well co. is an ardent admirer of THE DRAMATIC MIRROR.

NEW DECATUR.—ECPOL'S OPERA HOUSE: George Wilson's Minstrels 9 to a crowded house. The Annie Burton co. in Dad's Girl 13 to a small but well pleased audience.

MOBILE.—MOBILE THEATRE: The Twelve Temptations 10, 11 to large business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: George Wilson 10, 11 to heavy business. Jules Grau's Opera co. in The Gondoliers 13 to decidedly the largest house of the season. The opera did not please the people, and the co. is weak. The scenic effects were very fine and is the only redeeming feature of the performance.——LAKE VIEW THEATRE: Dark for the past two weeks. Manager Henry promises an attraction for Fair week 20. The house has not proved a success so far. It is well adapted for summer business.——ITEMS: Harry De Ruth an old time actor who has been living here for the past two seasons, has been engaged to play leading roles with the Maud Atkinson co. He joined the co. at Paris, Tenn.—A novel feature of the State Fair will be the marriage of a couple in a balloon.—H. C. Miles, of Texas, will accompany the party on their bridal tour through the clouds.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: Sam Houston was presented 11 to fair business. Audience well pleased. After Dark to medium houses 12, 13.——ITEM: Manager Quarrells is suffering with a sprained ankle, which inconveniences him very much.

HELENA.—GRAND OPERA HOUSE: Col. Copeland lectured on "Snobs and Snobbery" 10 to a small but appreciative audience.

FINE BLUFF.—OPERA HOUSE: Amy Lee in The Clipper 6 to very poor business on account of rain. After Dark co. 10 and Lilly Clay's Colossal Gaiety co. 11 both to good business.

HOT SPRINGS.—OPERA HOUSE: Lizzie Evans in Fogg's Ferry 7 to a good house; support fair. J. H. Wallick in Sam Houston 10 to a poor house. W. A. Brady's After Dark co. 11: play and players well received. Lilly Clay's Gaiety co. 13 to good business.

CALIFORNIA.

RIVERSIDE.—LOBERG OPERA HOUSE: James A. Herne's Hearts of Oak 9 to a very good house.——ITEM: The paper for Hearts of Oak went astray, and the advance agent in the person of the genial Potter got landlocked in Arizona for three days by washouts. The attraction in consequence had almost no advertisement, but drew a good house despite that fact.

LOS ANGELES.—GRAND OPERA HOUSE: Dark and will remain so until 20, when W. T. Carleton's Opera co. comes for the week. The Crystal Slipper was booked for the week of 13, but since then Manager Hayman has canceled with the managers of the Grand, giving as an excuse that the stage is too small for the scenery. Great disappointment is felt, as the company was wanted here, and would have done an immense business.——LOS ANGELES THEATRE: The work of repairing is being pushed night and day to be in readiness for Herne's Hearts of Oak 13.——ITEM: Managers McLain and Lehman are utilizing the present season of darkness by laying a marble tile floor in the lobby.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE: This fine house was dedicated by the Duff Opera co. in Iolanthe 9. The elite of Pueblo filled the house, which seats 1,200. The Grand cost $150,000, and is an imposing structure of Colorado red stone in the massive Egyptian style of architecture. The house is thoroughly equipped with the latest improvements tending to the comfort of both patrons and players. The new theatre is owned by the Pueblo Opera House Association, of which O. H. P. Baxter is president and controlling shareholder. A. J. Beaumont is secretary and Nick Voritz, manager.

LEADVILLE.—TABOR OPERA HOUSE: Very large and appreciative audiences greeted W. J. Scanlan 8. Rose Coghlan as Peg Woffington had a good house 9.

ASPEN.—WHEELER OPERA HOUSE: W. J. Scanlan in Myles Aroon to S. R. O. 6. Rose Coghlan in Peg Woffington and London Assurance 10, 11; business fair.

CONNECTICUT.

BIRMINGHAM.—STERLING OPERA HOUSE: Katie Putnam 11; fair business. Katie Rooney 4 did not give satisfaction. Balmoral Choir Singers 15 to a good-sized audience, notwithstanding a stormy night. A Winning Hand 17 to large house. Jake Kilrain, Jack Ashton, William Muldoon and Roeber appeared in boxing and wrestling bouts.

NORWICH.—BREED'S OPERA HOUSE: This house has been closed for three weeks for extensive alterations, and when it opens 24 with Little Lord Fauntleroy the public, and the plays, too, will find many changes which will add to their comfort and convenience. The new Broadway is approaching completion, and Manager Noxon feels confident of opening it early in December.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Annie Pixley in Kate to medium-sized house 6 on account of rain. Katie Putnam in Love Finds a Way to light business 7, 8. Money Mad, with a great co., including E. J. Henley, Mason Mitchell and Minnie Seligman to good business 9-11. Charles McCarthy in One of the Bravest 13 had fair attendance. The piece has been rewritten and is now in much better shape. They have a fire-engine and three horses. Cleveland's Consolidated Minstrels, headed by Billy Emerson and Hughey Dougherty, to medium house 14 owing to rain.——HYPERION THEATRE: The Clemencean Case 6-8 opened to a large house, but the performance failed to please. Herrmann 10 to a large house, as he is a great favorite here. Lotta gave two enjoyable performances 13, 14 to large and fashionable audiences. Her dancing and singing seem better than ever and were much enjoyed.——GRAND OPERA HOUSE: Zozo opened 9 for three nights to a good house, and gave one of the worst shows seen here this season. The co. acted like a lot of amateurs, none of them knowing their parts. Nelson Vaudevilles open to S. R. O. 12.——ITEMS: Harry Pierce was here 9 in the interest of Nelson's Novelty co.—Phil Mack, of Nelson's, and Rene Thomas, of Hands Across the Sea, are old New Haven boys, the latter having been stage carpenter at Proctor's last season.

MIDDLETOWN.—Hardie and Von Leer co. 10 to a fair-sized house. Good co. and Indian band. Grab Bag co. 13, under auspices of Hotchkiss Hose co., to S. R. O. The Grab Bag is a lively, farcical com-

ed by a good co., headed by Dan Daly. Little Lord Fauntleroy 14 to poor business, caused by a heavy rain and counter attraction.

SHERIDEN.—DELEVAN OPERA HOUSE: May Davenport's Burlesque co. to very poor business 11. Bands Across the Sea to S. R. O. 13. Lotta in Musette to fair business 15.

WATERBURY.—JACQUES OPERA HOUSE: Go-Won-Go-Mohawk in the Indian Mail Carrier to a small house 8. Katie Putnam filled the house 10. The co. was good, and Miss Putnam in her singing and dancing was as charming as ever. Not even standing room could be had after 8 o'clock on 14, when Bands Across the Sea was the attraction. Scenery and costumes, with a first-class co., more than satisfied the large audience. ——CASINO THEATRE: This house seems to be growing more and more in popular favor. The management has had to increase the seating capacity. New faces this week. The Buckleys, Fred and Jennie, Donovan and Albright, Lavender and Thomson, Dan Regan and the wonderful Debar.

WILLIMANTIC.—LUCHER OPERA HOUSE: Hardie and Von Leer in On the Frontier to a medium house 11. Zozo to a top-heavy house 15.

WINSTED.—OPERA HOUSE: Hardie and Von Leer in On the Frontier did a good business 15. The Indian band was excellent.

HARTFORD.—PROCTOR'S OPERA HOUSE: One of the Bravest, with Charles McCarthy as the heroic fireman, pleased large audiences 10, 11. ——Fannie Blodgood, the dashing soubrette of the co., was at one time a resident of this city, and her many friends were much pleased with her fine singing and graceful dancing. The *tout ensemble* of the co. was bright and reminded one of the old time cos. of Harrigan and Hart. Faust Up to Date drew large houses 13, 14. The best co. so far this season was A. M. Palmer's Aunt Jack 11, 12. The audiences were large and represented the local four hundred. The Clemenceau Case was a case of disappointment to the audience and box office of the Foot Guard Hall, where it appeared to small audiences. ——PERSONAL: Charles Newton, a nephew of Joseph Newton, the proprietor of the first variety theatre in this city, does good work with One of the Bravest co.

DELAWARE.

WILMINGTON.—ACADEMY OF MUSIC: The Bennett and Moulton Opera co. closed a good week's business 11. The Fugitive 13-14 was given to good-sized audiences. Violet Mascotte in A Corker proved a drawin attraction 16-18, and with her co. did some clever work. ——GRAND OPERA HOUSE: Lewis Morrison's Faust drew crowded houses 14, 15. The play was mounted in superb style, and all other things being equal, was thoroughly enjoyed. Manager Williamson is to be congratulated on having been able to give Wilmington such an attraction. James Owen O'Conor's interpretation of Hamlet greatly amused a fair house 16.

FLORIDA.

PENSACOLA.—OPERA HOUSE: The Twelve Temptations to an overflowing house 9. Some of the specialties were good, notably the Brothers Vladimir in their acrobatic feats, and the warbling of Ida Lillian Abrams. Under the Gaslight 11 to a crowded house. Performance fair. Peachblossom was well represented by Emily Kean. ——ITEM: The Opera House has been put in thorough order for the season's business, and being under the same management as previous years McConnell and Yonge is a sufficient guarantee that both artists and patrons will be made to feel at home.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE: Twelve Temptations 8; very large and moderately well pleased audience. Gran Opera co. in The Gondoliers 10 to packed house and delighted audience. Receipts largest in the history of the Opera House.

COLUMBUS.—SPRINGER OPERA HOUSE: William J. Gilmore's Twelve Temptations. W. H. Powers' Irish drama, The Fairies' Well, and The Gondoliers by the Gran Opera co. were the attractions week ending 11, and each did satisfactory business. The Gondoliers was induced to come here by the local Lodge of Elks, which has a large and influential number of our young men in its membership.

MACON.—ACADEMY OF MUSIC: Frank Mayo in Davy Crockett 13 to excellent business. George Wilson's Minstrels 14 to S. R. O. Co. much better than ever before.

THOMASVILLE.—OPERA HOUSE: Under the Gaslight co. opened the season here 11 to a fair audience.

ILLINOIS.

CAIRO.—OPERA HOUSE: The house remained dark last week owing to the failure of Etta Reed to put in an appearance 8.

ENGLEWOOD.—GRAND OPERA HOUSE: This theatre was dedicated 10 by Julia Marlowe in As You Like It. Mayor Cregier, of Chicago, and many prominent people were present. The house was packed. Creston Clarke as Orlando and Charles B. Hanford as Jacques divided the honors among the supporting co.

ROCKFORD.—OPERA HOUSE: The Private Secretary was presented to a good house 10. R. J. Dustan as the Rev. Robert Spaulding was acceptable. The co. is a good one and the performance enjoyable.

QUINCY.—OPERA HOUSE: Frankie Jones co. to fair business 9-11.

DANVILLE.—GRAND OPERA HOUSE: Barrel of Money 9 gave good satisfaction. An Irishman's Love 10 to light business. Hanlons' Fantasma 12, 13 to S. R. O.

CHAMPAIGN.—Moore and Rice's Minstrels to a good-sized audience 10; performance very poor.

BLOOMINGTON.—DURLEY THEATRE: Hanlons' Fantasma to good business 7 and 9. Julia Marlowe in Much Ado About Nothing to a small audience 11. ——OPERA HOUSE: The City Club to large audiences 14, 15.

MOLINE.—WAGNER OPERA HOUSE: Signor Blitz 13; fair business; good performance. Signor Blitz gave a performance at Aurora, Ill., for the benefit of the Orphan Home. Ole Olsen 14 to good business. Jack Evans signed with the Ole Olsen co. at Davenport, Ia., 12, taking the place of W. W. Ashley. Sutton's Uncle Tom's Cabin 15; good business.

KANKAKEE.—ARCADE OPERA HOUSE: Barrel of Money gave a fine performance 7. Abbie Carrington Grand Opera co. in Martoa 13. The advance sale indicates a large house. ——ITEMS: The orchestra at the Arcade dismiss the audience now with "The Star Spangled Banner."—Manager Harry J. Sternberg has been rather unfortunate in booking cos. and then having them cancel their dates. By that means he has now several good dates open, but he says he will have no trouble in filling them as he carries an advertisement in THE MIRROR'S Open Time department.

SHELBYVILLE.—OPERA HOUSE: Charles Loder in Hilarity 10; good business. Ruby Lytton made quite a hit as Emily.

DECATUR.—GRAND OPERA HOUSE: Hanlons' New Fantasma 10, 11 and matinee to crowded houses.

PEORIA.—THE GRAND: Julia Marlowe in As You Like It and Cymbeline to large and fashionable audiences 13, 14.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Jessie Bonstelle 6 to medium business. Light o' London 11; large house; displeased audience. Dear Irish Boy 17. Gilmore's Band 20.

ELGIN.—DU BOIS OPERA HOUSE: The Private Secretary drew a large audience 11.

GALESBURG.—OPERA HOUSE: Jay and Willard Simms in The Modern Dromios 11 to fair business. Performance awful. Jessie Bonstelle, booked for 14, did not put in an appearance. ——ITEM: The formal opening of the New Auditorium, Galesburg's amusement palace, is set for Nov. 22 with Sol Smith Russell in A Poor Relation. The bill-of-fare announced by Manager Berquist for the first two weeks is Natural Gas, Jim the Penman, A Straight Tip H. E. Dixey, William Redmund and the Carleton Opera co. Manager Berquist sends kind regards to THE MIRROR.

MONMOUTH.—OPERA HOUSE: Sutton's U. T. C. had a fair house 14.

LASALLE.—ZIMMERMANN OPERA HOUSE: Jessie Bonstelle in Thistledown 11, to medium business. ——ITEM: The Jessie Bonstelle co. was booked for Galva, Ill., 13, but on account of financial troubles, disbanded. Several members left for Chicago on that date, claiming that the "ghost" had not walked for several weeks.

PANA.—Jessie Bonstelle in Thistledown 1 to a fair house. Hilarity 9 to big house and gave general satisfaction. ——ITEM: Your correspondent visited Decatur on 10 and witnessed Hanlons Fantasma, which is better than ever this season.

INDIANA.

INDIANAPOLIS.—DICKSON'S GRAND OPERA HOUSE: Mrs. Gen. Tom Thumb and co. 9-11 did not do the business they merited. Gus Williams and John T. Kelly in U and I met with favor 13-15. Messrs Williams and Kelly have found a suitable vehicle in which to display their talents and are ably assisted by the supporting co. ——ENGLISH'S OPERA HOUSE: Hallen and Hart did a fair business with Later On 9-11. A Barrel of Money to fair business 13-15. ——PARK THEATRE: Lost in New York week ending 16 was well received by the patrons of the house. ——CUES: Richard Brown, of the Barrel of Money Co. is a resident of this city, and was congratulated by his many friends on the advancement he has made in the profession. The attaches of all the theatres have just donned their bright new uniforms, which are an improvement and make the young men look like navy officers.

ANDERSON.—DOXEY MUSIC HALL: The Abbie Carrington Opera co. gave a very poor entertainment 9 to big business. The first part was a concert, and the second part the first and third acts from Faust. A Barrel of Money to good business 11. My Mother-in-Law has canceled.

FRANKFORT.—COULTER'S OPERA HOUSE: Standard Theatre co. 6-11; fair business. Carrington Grand Opera co. 13; good business.

FORT WAYNE.—MASONIC TEMPLE: Shephard's Minstrels had a small house 7; performance below the standard. The Japanese juggling, however, was commendable. E. J. Hassan's One of the Finest 9 to a fair house. Harrison and Sullivan in Willing Hands and Honest Hearts had a large house 10. The piece is well written and the company good. A Perilous Voyage had a small house 11. ——ITEMS: J. H. Simonson, manager of the Temple, has returned from a two weeks' business trip in the South.—Last week one of our local papers had a sensational article concerning the building of a new theatre in this city by Eastern parties. Your correspondent interviewed parties mentioned as interested, but found there was no truth in the report. While it has often been wished that Fort Wayne had another first-class theatre, it is a matter of doubt whether it could be made to pay.

KOKOMO.—OPERA HOUSE: Woman Against Woman 7 to fair house. Hyer Sisters 8; good house.

LAFAYETTE.—GRAND OPERA HOUSE: A Barrel of Money 9 to a small house. Irishman's Love 10 to poor business. Julia Marlowe 13 in As You Like It, to large business.

MADISON.—GRAND OPERA HOUSE: A Barrel of Money opens the house for the season 17 followed by Loder's Hilarity Co. 21. Indications point to crowded houses.

SOUTH BEND.—OLIVER OPERA HOUSE: Julia Marlowe opened the house for the season in Pygmalion and Galatea to a packed house 14. ——GOOD'S OPERA HOUSE: Honest Hearts and Willing Hands to a full house 12. Dicker & Musgrave's Black Crook to fair houses 14 and 15.

VINCENNES.—OPERA HOUSE: An Irishman's Love 8 to a large and appreciative audience. Mrs. Gen. Tom Thumb, with Count and Baron Magri and a select specialty company packed the house on afternoon and evening of 10. Hyer Sisters (colored) appeared 11-13 in Out of Bondage. The singing of the entire company was good, and they deserved the liberal patronage they received.

IOWA.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: J. K. Emmet in Fritz in a Mad House 6-8; S. R. O. nightly. G. D. Hess' Grand Opera co 9-11; good business. ——ACADEMY OF MUSIC: Rusco and Swift's Uncle Tom's Cabin 10, 11; good business. Fireman's Ward 12.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Patti Rosa in Imp to a light house 8; performance good. Barry and Fay in McKenna's Flirtation; large house and delighted audience. Frank Daniels in Little Puck 11; the dress-circle was filled by the elite of the city. Hess Opera co. canceled 13.

FT. MADISON.—OPERA HOUSE: Beach and Bowers' Minstrels 7; packed house, but very tame performance. Jay and Willard Simms in Modern Dromios and The Politicians with good support 11, 12; large and well-pleased audiences. ——ITEM: THE DRAMATIC MIRROR is on sale here at Mrs. C. E. McDermith's P. O. news-stand.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: Sutton's Uncle Tom 11 to good business. The audience appeared to enjoy the entertainment. Mattie Vickers in Edelweiss 12 to fair business.

IOWA CITY.—OPERA HOUSE. Beach and Bowers' Minstrels to a good house 14.

OSKALOOSA.—MASONIC OPERA HOUSE: The Hustler pleased a good audience 7.

MASON CITY.—PARKER'S OPERA HOUSE: Will L. and Charles E. Smith's Pantomimic and Vaudevilles 7; good house and well-pleased audience.

MUSCATINE.—TURNER OPERA HOUSE: Beach and Bowers' Minstrels to a crowded house 11; gave a poor performance.

BURLINGTON.—GRAND OPERA HOUSE: Frank Daniels in Little Puck 10 to a splendid audience, both as to character and numbers. Bessie Sanson was ill while here, and unable to appear.

ATLANTIC.—OPERA HOUSE: The Alba Heywood Concert co. 15. Young's Ocean Waif co., due 24, canceled.

DUBUQUE.—GRAND OPERA HOUSE: The Deshon Opera co. closed the week of 6 to only fair business. The co. is a good one, and I gave the best of satisfaction. Frank Daniels Little Puck 13 to splendid business. ——DUBUQUE OPERA HOUSE: The Firebrand co. opened a three night's engagement to a fair house.

BOONE.—PHIPPS' OPERA HOUSE: California Opera co. 11 to a fair house. ——ITEMS: The Alba Heywood Peerless Concert co. had a misunderstanding with C. E. Phipps, proprietor of the Opera House. They were booked for 10 provisionally, as Mr. Phipps claims, positively, as the co. contend. Mr. Phipps sent them a letter canceling the date, which they claim never to have received. They came here 10, were refused the house, and have sued for $250 damages.—The Phipps Opera House has been leased to L. C. Goodwin, who for eight years managed the old house in Marshalltown, and for two years the leading house at Waterloo. Mr. Goodwin is thoroughly posted in the business, and is now booking good attractions.—A handsome granite monument, eighteen feet high, is being prepared at Jefferson, Iowa, and will be put over the great showman's grave, who died at that place a few years ago. It is paid for by the proprietors and performers in Sells' Brothers and Sinngling Brothers' shows.

DAVENPORT.—BURTIS OPERA HOUSE: Strauss' Orchestra 15; advance sale, $1,500. ——TURNER GRAND: Ole Olsen 12, matinee and evening, to crowded houses.

DES MOINES.—GRAND OPERA HOUSE: California Opera co. in Said Pasha 13 to good business. ——FOSTER'S OPERA HOUSE: McKenna's Flirtation to light business 10, 11. The Hustler 14; good business. ——CAPITAL CITY OPERA HOUSE: Rusco and Swift's U. T. C. 17, 18.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Lilly Clay's Colossal Gaiety co. 6; house packed to suffocation. Agnes Herndon, undoubtedly the greatest sensational actress that has yet come to Topeka, presented her new play, La Belle Marie, 7. The play is remarkably strong, and held the audience spellbound from first to last. Too much cannot be said in praise of Miss Herndon's acting, as her part is most exacting, requiring great tact and versatility. The co. rendered excellent support, especially E. C. King, as George. Hubert Wilke, billed for 10 in Pet the Vagabond, failed to appear, and quite a number of tickets had to be refunded or exchanged. No explanation was given the management as far as could be learned. J. K. Emmet in Fritz in a Madhouse 11 again tested the capacity of the house. Emmet still retains his old magnetism and wonderful smile. His singing, however, was painfully disappointing to his old admirers. Either he was suffering from a severe cold or his voice is utterly gone as far as singing is concerned. As usual, however, his audience was warmly demonstrative, and divided their applause between him and the 'cute little tot that played the "infant prodigy" part. The co. was good all round, sufficiently so to have carried the play without the star, as his part is not in itself a very strong star part. Mattie Vickers 17 and W. J. Scanlan 18. ——GRAND OPERA HOUSE: The L. E. Lawrence Comedy co., which was to have opened 6 in For Honor's Sake, arrived here in a crippled condition, from the fact that their leading lady remained at Kansas City, owing to the illness of her sister. They, however, made the best effort possible to keep their engagement here, and by playing short comedy pieces and filling in with some good specialties, managed to pay all expenses and take away some money with them. Mr. Lawrence lately lost his mother, and has our sympathy in his bereavements and business troubles. The Aamold Concert co. 10. Herr August Aamold, the violinist, is, according to the verdict of a number of our local musicians, the greatest violinist ever heard here. Personally, I thought his skill bordering on the marvelous. The piano work of Master Louis Eibel, the eleven-year-old boy phenomenon, came in for an almost equal meed of critical approbation. It certainly is a wonderful sight to see him perform from memory pieces which are the tests of the very greatest performers. For one of his encores he played a piece with his left hand. Master Eibel is under the charge of his sister, Miss Laura Eibel, a charming little lady who seems but little older than her young brother. MacLean Prescott in Cleoputra and Harmachis 14.

HORTON.—KEMPER SQUARE OPERA HOUSE: The Spooner-Peyton Comedy co. in repertoire to good business week of 6; audiences well pleased. ——HIGH STREET THEATRE: Mattie Vickers 18.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE: Newton Beers week of 6-11 to good business.

WICHITA.—CRAWFORD OPERA HOUSE: Lilly Clay Gaiety co. to good business 7.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE: Comrades in Arms by local talent, assisted by William A. Tulley, to a large audience 13. The cast was composed of Leavenworth's best amateur talent, and the performance was far superior to the efforts of the average amateur theatricals.

HUTCHINSON.—OPERA HOUSE: The Boston Soloists to a small though appreciative audience 9.

KENTUCKY.

HENDERSON.—OPERA HOUSE: U and I 10 to a well-filled house. Gus Williams and John T. Kelly were enthusiastically received, both being great favorites here. Marlande Clarke 11 in Dead Heart to empty benches. Mr. Clarke in Dead Heart is a decided failure, and deserved no larger audience than greeted him.

PADUCAH.—MORTON OPERA HOUSE: Beach and Bowers' Minstrels 7 to splendid business; good performance.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Richard and Pringle's Georgia Minstrels 9 to good business; performance poor.

MAINE.

PORTLAND.—THEATRE: Shook and Collier's military drama The Blue and the Gray played against one of the strongest attractions of the season 10, 11, and consequently did not draw the houses the merits of the piece deserved. The cast was a strong one, and some of the stage settings were very fine. Business was fair. The Spider and Fly captured two large audiences 13, 14 and gave satisfaction. The specialty features notably the contortion act of Stella Lucida and the juggling of Zamo were fine. The skirt dancing was a dire failure as was also Thomas Riley's musical efforts. The pantomime work of the Zanfretta family was very clever. ——CITY HALL: The Stockbridge courses were launched 10, 11, and with the Bostonians as the attraction the audiences thoroughly tested the capacity of the houses. Robin Hood and Il Trivatore were finely given, and Messrs. Barnabee, McDonald, Cowles and Shutz, and Misses Stone and Davis were enthusiastically welcomed. Tom Karl's Manrico was the only disappointment. The choruses were magnificent and the co. is stronger than ever before. ——BIJOU: Manager Chace presents another strong bill 13, and the week's business has been more than satisfactory. Clean variety performances is the aim of the management and the attendance shows that it is appreciated. ——ITEMS: Advance agent Graham of A Dark Secret co. was in town 10. Manager Lothrop and wife have been making a brief visit here. J. P. Smith, the manager of Millie Christine, has been putting out some very gay paper. Scene Painter Fells has commenced work on the Theatre property. Charles Miller, the genial manager of The Spider and Fly co., advises me of the following changes in that co.: Irene Verona replaces Blanche Curtisse as the queen. The four Leydon Sisters, skirt dancers, and May Curtis and Vergie Arnold recently with Faust to Date co., joined the co. 13.—Bancroft Opera co. are anxious for a date here.—George B. Upham, late manager for Redmund and Barry, is visiting relatives in this city.—Manager Lothrop has obtained a lease of the new theatre now being built at Worcester, which will make the fourth under his management.—The Bostonians received numerous social attentions during their stay.—Maurice Barrymore is booked shortly in Reckless Temple under the management of J. M. Hill. Fanny Davenport in Fedora is a future attraction.—Manager Chace intends erecting a gallery at the Bijou provided business continues as it has, and it would be a wise plan for him to commence it at once.

BATH.—COLUMBIAN HALL: Bancroft's Comic Opera co. 6-8 to good business.

BANGOR.—OPERA HOUSE: Dark Secret to jammed houses 13, 14; S. R. O. both nights at 8 o'clock.

MASSACHUSETTS.

AMESBURY.—OPERA HOUSE: The Blue and Gray 13 to a fair house. Lisle Leigh as Ruth Peyton gave a careful and conscientious portrayal of the role. ——ITEMS: W. J. Thompson has assumed the position of treasurer of The Blue and the Gray. Ed. Knott is playing the part formerly played by Mr. Thompson.—J. Ed. Hurst, the genial agent of Our German Ward, was in town 14.—As will be seen in another part of THE MIRROR, Manager Arthur has two very desirable dates open.—THE DRAMATIC MIRROR has five times the sale here of the theatrical gift enterprise fake sheet.

MARLBORO.—MARLBORO THEATRE: Louis James, supported by a strong co., presented Othello to a first-class house 9. Everybody pleased. An urgent request has been made for a return date. Grimes' Cellar Door to a full house 11. Singing, dancing and specialties won well-merited applause. They play a return date Nov. 8. Annie Ward Tiffany captured her audience in The Stepdaughter 14.

WORCESTER.—THEATRE: Annie Pixley, Herrman and the Casino Opera co. were the attractions week ending 11, and each did remunerative business. ——THE MUSEE: Thomas E. Shea in Escaped from Sing Sing and Barred Out did a large business. ——ITEM: The total cost of the new theatre (house only) was $56,000. This is divided into stock and is mostly owned by our citizens.

NEW BEDFORD.—OPERA HOUSE: Aunt Jack 10; large house. Thatcher's Minstrels 11; large house. ——LIBERTY THEATRE: Variety week of 11; fair houses.

WESTFIELD.—OPERA HOUSE: Our German Ward 11; good business. The star is good, but his support, as a whole, is inferior.

HAVERHILL.—ACADEMY OF MUSIC: C. E. Verner in Shamus O'Brien 11 to a large house. A. M. Palmer's co. in Aunt Jack 14 to a large and appreciative audience.

LYNN.—LYNN THEATRE: Two Sisters 10-11 to full houses. Shenandoah 13-15 to large and highly appreciative audiences. ——MUSIC HALL: Spider and Fly to fair business 11. ——MUSEE: Business good. ITEM: Manager Morrisey, late of A. M. Palmer's forces, is now in command of the Eastern Shenandoah co.

CHELSEA.—ACADEMY OF MUSIC: The Ivy Leaf to a good house 9. Louis James in Marble Heart 10. The Bostonians in Robin Hood at advanced prices, the largest and most fashionable audience of the season attending the performance.

MILFORD.—MUSIC HALL: A Social Session to S. R. O. 13. ——ITEM: Manager D. J. Sprague and co. all had a good word for THE MIRROR, and their orchestra gave the best rendition of "The Star Spangled Banner" ever heard in Music Hall.

ADAMS.—OPERA HOUSE: Grime's Cellar Door 14 to a fair house. Quartette very fine. Balmoral Choir 15 under local auspices to medium-sized house.

LOWELL.—OPERA HOUSE: Aunt Jack was capitally done by a competent co., headed by Joseph Haworth and Fiollist Paget, and drew a large audience 9. The Burglar 11 deserved better business. Al. S. Lipman received a double call at the close of the third act. The Nabobs had a very good house 14 considering the stormy weather. Cleveland's Minstrels 15 to big attendance. ——MUSIC HALL: James K. and Alice C. Keane in The Danites and Octoroon week ending 18 to good business.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE: Grimes' Cellar Door 10 to an excellent house in bad weather; great hit; quartette a fine feature. Social Session 14 to big business, despite unfavorable weather; very pleasing.

BROCKTON.—CITY THEATRE: The Burglar to a fair-sized and well-pleased audience 8. A. S. Lipman in the title role is deserving of praise for his artistic work. The Spider and the Fly had a fair house 10. Aunt Jack to good business 11. Joseph Haworth's Captain Brady was a capital piece of acting. The Two Sisters had a good house and gave a fine performance 13. The Acme Quartette made a hit. Professor Herrmann had a fair-sized and exceedingly well-pleased audience 14. ——PERSONAL: Joseph J. Buckley, treasurer of the Aunt Jack co., was greeted by a host of friends while in the city.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Muggs' Landing to a fair business 10, 11. Louise Hamilton is a very clever actress. There are some good specialty people in the co.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Our German Ward played to a small-sized house 10. T. H. French's co. presented Little Lord Fauntleroy 11 to a large and well-pleased audience. Balmoral Concert co. 13 to a large audience. The Burglar to fair business 14. One of the Bravest 15 to large and well-pleased audience. ——CITY HALL: The Royal Edinburgh Concert co. to a large and well-pleased audience.

WALTHAM.—PARK THEATRE: The Burglar, 10, did not draw as it deserved, only a fair-sized audience being present; but what it lacked in numbers was offset by enthusiasm. For pure unadulterated Irish comedy, commend me to Annie Ward Tiffany, and her opportunities in The Stepdaughter, as presented 13, are numerous; business good. The Bostonians in Robin Hood were sufficient attraction to fill the house, 14, even at prices that were doubled. A most thoroughly enjoyable performance of this opera was given.

SALEM.—MECHANICS' HALL: The Burglar 9 was strongly presented before a large house. The Ivy Leaf 10 to a fair-sized audience. Good co. Aunt Jack to a large and delighted audience 13; excellent co.

MICHIGAN.

EAST SAGINAW.—ACADEMY OF MUSIC: The Baldwin-Melville co. drew fair houses 6-8 in popular plays. Running Wild co. gave a very satisfactory performance to a good house 11. The Wife 14. Patti Rosa 16. ——ITEMS: O. M. Trumbull, formerly treasurer of the Baldwin-Melville co., is manager of the Pearl Melville Opera co.—Ed. R. Salter, who had been treasurer for the Saginaw and Bay City Opera Houses, is now manager of the Baldwin-Melville co.—John Davidson, treasurer and assistant manager of the Saginaw and Bay City Opera Houses, was married 13 to Miss Lizzie Grant, of Windsor, Ont.

YPSILANTI.—OPERA HOUSE: Agnes Wallace-Villa in The World Against Her 11 to good business.

JACKSON.—HIBBARD OPERA HOUSE: Patrice in A Midnight Call 9. A light house.

KALAMAZOO.—ACADEMY OF MUSIC: Patrice in A Midnight Call 10. Performance good; business light. ——THE GRAND: Hyers' Colored Comedy co. 8-11; small houses. The Boy Tramp gave satisfaction to fair houses 13, 14.

SAULT STE. MARIE.—SOO OPERA HOUSE: Professor Hart, magician, to crowded houses 6-8.

GRAND RAPIDS.—POWER'S: Patti Rosa 14, 15 in Margery Daw and Imp to fair business. ——REDMOND'S: Katie Emmett is repeating her last year's success in The Waifs of New York this week. The houses have been large, and thoroughly enjoyed the work of an excellent co. ——SMITH'S OPERA HOUSE: The usual good business this week. Healy and Cortillo, Gannon and Reynolds, and Cain and Eller are the principal attractions. ——MENTION: Manager Garwood spent a few hours in the city this week, and reports his Detroit houses booming.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Rice's World's Fair to fair business 13; scenery and costumes exceptionally fine. ——LYCEUM THEATRE: The season at this house opened 13 with the Hess Opera co. in Lucia di Lammermoor. The auditorium was tastefully decorated with flowers and potted plants, which added materially to the appearance of this cosy theatre. All of the principals were well received. Their singing and acting were admirable throughout the performance. ——BIJOU OPERA HOUSE: The perennial Bunch of Keys jingled to the capacity of the house 12. Several new songs and specialties were introduced, which were heartily encored. ——PENCE OPERA HOUSE: The American Novelty co. presented an excellent programme to good business 13.

ST. PAUL.—GRAND OPERA HOUSE: Ullie Akerstrom 13-18 and matinees, nine performances, to excellent business. ——HARRIS' THEATRE: W. J. Fleming's Around the World in Eighty Days 12-18 to good business. ——OLYMPIC THEATRE: The Rose Hill English Folly co. drew crowded houses 13-19. ——KOHL AND MIDDLETON'S MUSEUM: Good stage attractions and curios, and a steady, paying business.

STILLWATER.—GRAND OPERA HOUSE: The Fakir 16.

WINONA.—OPERA HOUSE: A Bunch of Keys, under the management of Gus Bothner, played to a fair house 11. Ada Bothner, as Teddy, was very good.

MONTANA.

ANACONDA.—EVANS OPERA HOUSE: Clara Morris to S. R. O. 6, 7.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: A Wild Goose Chase 10, 11; fair house.

NATCHEZ.—OPERA HOUSE: A Wild Goose Chase to a small house 8. Pleasing performance of its kind.

VAZOO CITY.—LYCEUM OPERA HOUSE: A Wild Goose Chase failed to materialize by reason of wrong bookings.

JACKSON.—ROBINSON'S OPERA HOUSE: A Legal Wrong to a good house 9.

VICKSBURG.—OPERA HOUSE: A Legal Wrong to big business 10. By special request, the co. remained and played to another big house 11.

ABERDEEN.—TEMPLE OPERA HOUSE: A Legal Wrong co. 7 to good business, meritorious performance.

MISSOURI.

COLUMBIA.—HADEN OPERA HOUSE: McCabe and Young's Minstrels to big business 9; good satisfaction.

SEDALIA.—WOOD'S OPERA HOUSE: The Old Homestead had a house full of admirers 13. The co. is an excellent one.

LOUISIANA.—McCabe and Young's Minstrels 13; good business.

MEXICO.—FERRIS' GRAND OPERA HOUSE: McCabe and Young's Minstrels to S. R. O. 10. First-class performance.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Alexander Salvini scored an emphatic success, and a return engagement is announced in November. Agnes Herndon to fair house 10. J. K. Emmet 11; good house. Hubert Wilke failed to appear 12. Current week we have Mattie Vickers 13. W. J. Scanlan 17. docked. Duff Opera co. 21. ——MENTION: It is said that "Pinkimmon," the canine star with J. K. Emmet, is in temporary retirement, being treated for some dog disease. His place was

filled by an understudy that was not up in his part, and had to be led around by his collar.

MACON.—JOHSON OPERA HOUSE: Patti Rosa to big business 1. Carrie Lamont in La Cigale to fine business 8.

HANNIBAL.—PARK OPERA HOUSE: The Old Homestead to the largest house of the season 24.

NEBRASKA.

OMAHA.—Business at the two leading houses was particularly good week ending 12. The Hustler opened a four nights' engagement at the Boyd 9, to the largest business of the season, and the receipts have kept up remarkably well. Omaha audiences seem to revel a piece of this description. W. J. Scanlan did a large business week ending 26. At the Grand Agnes Herndon has been doing a good business in La Belle Marie.—ITEM: The lease of Boyd and Haynes of the Boyd Opera House, will expire at the end of this season. The owners of the building, as yet, are undecided whether to remodel into an office building, or to continue as a theatre. Mr. Boyd will assume charge of the new Opera House now being erected here. The principal competitors for the old theatre are D. W. Haynes (Mr. Boyd's present partner), I. M. Crawford and A. Judah. I understand that the owners of the theatre expect in the neighborhood of $10,000 per year for the lease, which seems rather high.

FREMONT.—LOVE OPERA HOUSE: Major Scott Raymond's Black Diamonds drew fairly well 11.

NEBRASKA CITY.—OPERA HOUSE: Chicago Ideal Concert co 15.

BEATRICE.—Mattie Vickers presented Edelweiss at the Paddock 11 to good business. The Andrews Comic Opera co. delighted their many friends here Oct. 31 in presenting LeCocq's beautiful opera, The Pretty Persian, to a full house.

NEVADA.

CARSON CITY.—CARSON CITY OPERA HOUSE: Last week (Fair week): Arizona Joe and co. filled the Opera House for four nights, followed by Bosco with legerdemain and gift entertainment to good business.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL: A Royal Pass gave good satisfaction to a small house 12. A return date is booked for 28. The Bostonians, in Robin Hood were enthusiastically received by a very large and cultured audience 12. H. C. Barnabee one of the principals and also one of the owners of the co., is a native of this city. In response to generous applause he appeared before the curtain at the conclusion of the first act, and made a few eloquent and appropriate remarks.

CONCORD.—WHITE'S OPERA HOUSE: Annie Ward Tiffany in The Step-Daughter was well received by a fair-sized audience 23. Co. and scenery unusually good.

EXETER.—OPERA HOUSE: C. E. Verner in Shamus O'Brien to a small but appreciative audience 8. Louis James presented Julius Cæsar to a well-filled house 13. Mr. James, who appeared as Brutus, was well supported by F. C. Mosely as Mark Antony.

NASHUA.—NASHUA THEATRE: Blue and Gray to a fair house 9. Louis James pleased a large audience 11. Prof. D. A. Bristol's Equescurriculum to good business 13-15.

DOVER.—LOWELL'S OPERA HOUSE: Muggs' Landing to good business 6. J. C. Rockwell's People's Theatre co. opened 13 for a week to good business at popular prices.

NEW JERSEY.

PATERSON.—H. R. JACOBS' OPERA HOUSE: The Runaway Wife gave entire satisfaction 8, 9. E. J. Buckley in Paul Kauvar 10, 11 to large and well-pleased audiences. Evangeline gave an indifferent performance 13 to a large audience. The Paymaster 14, 15 and Aiden Benedict's Fabio Romani 16-18, both good cos., to fair business. N. S. Wood's Out in the Streets 20-25.—PEOPLE'S THEATRE: Kennedy and Williams in Time Will Tell 13-18 to fair business. Good co. Weber's Uncle Tom's Cabin 20-25.—ITEM: Willie Simpson, of this city, has joined Annie Pixley's co. to play the drum mer boy in her new drama, Kate.

PLAINFIELD.—MUSIC HALL: Evangeline 25; good house.

NEWARK.—MINER'S NEWARK THEATRE: Good Old Times, which was presented 10, is a good, old-fashioned melodrama with a singularly inapt title. There is not the least flavor of good old times in the piece. There are a great number of villains in the play, three of them being of a most decided character. The piece has for its central motive the struggles and misfortunes of a wife, who is under the unjust imputation of having been in earlier life unworthy of the love of the man who is now her husband. The play is very handsomely mounted, and some of the scenic effects are not only novel, but exceedingly fine. Mestayer's co. in The Grab Bag 20-25.—H. R. JACOBS' THEATRE: The Boston Howard Athenæum Star Specialty co. was a complete surprise to the patrons of Jacobs' Theatre last week. One can hardly appreciate the possibilities of a variety entertainment of this description unless it is seen. The co. is, indeed, a star troupe, and one which it must have taken much enterprise and capital to form. The entertainment is highly pleasing from beginning to end. This week (20) ought to be a big week at Jacobs' as the attraction is Tony Pastor and his co.—GRAND OPERA HOUSE: Dan Mason, with a first-class co. of comedians and vocalists, in the very funny play, A Clean Sweep, attracted large audiences at the Grand Opera House last week. Dan Mason as Jules Winkle is as good as a whole show himself. There is a great mixture with the wives and husbands in the play, and after many ludicrous scenes and incidents an understanding is arrived at, and everything turns out all right. Time Will Tell 20-25.

TRENTON.—TAYLOR OPERA HOUSE: Oliver Doud Byron presented his new play, The Plunger, 11 to a packed house. Lewis Morrison and an excellent co. gave Faust 12. The star was recalled three times as the curtain fell on the Brocken scene, and he made a short speech.

HOBOKEN.—H. R. JACOBS' THEATRE: Evangeline did a fair business 16-19. Corinne in Carmen, supported by an excellent co., opened 20 to a good house. The little star was received with unbounded applause.—CROSHERE'S THEATRE: A fine vaudeville co. drew good houses week of 12. Sinn's Specialty co. 20-25.

NEW YORK.

HARLEM.—COLUMBUS THEATRE: Around the World in Eighty Days played to large audiences week ending 18. The scenery was sumptuous, and the ballets, especially that in the second act, were pretty and novel. Helen Tracy gave an excellent performance as Aouda, and Joseph Slavtor a very creditable one as Phileas Fogg. The rest of the characters were in efficient hands. Money Mad 19-25.—HARLEM THEATRE: Peck's Bad Boy was the attraction week ending 18. Willie McDermott as the Bad Boy and Fred. Wenzel as the Groceryman provoked continuous roars of laughter from large and delighted audiences. Pert 19-25.

ALBANY.—PROCTOR'S THEATRE: Kate Claxton and Charles Stevenson in The Sea of Ice and Two Orphans drew very fair-sized audiences 13-15. Marie Wainwright 16 came for the balance of the week. Twelfth Night was presented in the same sumptuous manner and with practically the same cast as was seen last season, while the audiences were quite as large and as well pleased as formerly.—H. R. JACOBS': The Kernell aggregation played to large audiences during the early half of last week, and gave a clean-cut and bright entertainment. On Thursday for one night only, as the bills say, Hoyt's A Texas Steer was seen. A large audience greeted the new-comer, and while opinion varied regarding the merits of the piece it remains to be said that it is provocative of laughter, and serves to pleasantly while away an evening. Friday and Saturday were filled out with the Little Tycoon to fair business.—GAIETY THEATRE: The Rentz-Santley burlesquers attracted crowds last week. Grieves' Burlesque co. 20-25.

BUFFALO.—ACADEMY OF MUSIC: Conried's Opera co. in The Gypsy Baron and The King's Fool 13-15. The co. is competent throughout and gave satisfaction to good-sized audiences. Louis Aldrich in The Editor the latter half of the week.—THE STAR THEATRE: The Boston Ideals and Rice's Corsair co. divided last week, the former giving Fanvette, in which Frank Blair's comedy work was very good. Elsie Warren's Fanvette was admirably sung. The Bottom of the Sea follows.—COURT STREET THEATRE: Last week's attraction, Our American Stars, a fair variety co., drew moderate houses. Bryant and Saville's Specialty co. next.—CORINNE LYCEUM: Dowling and Hasson's co. gave The Red Spider and the old stand-by Nobody's Claim 13-18. Business moderate. The Mask of Life next.

AUBURN.—BURTIS OPERA HOUSE: Fisher's Cold Day co. drew a good house 9 and gave general satisfaction. M. B. Curtis, well supported, presented The Shatchen to a fair-sized house 14. Rice's Corsair co. was well received by a large audience 17.

CANANDAIGUA.—GRAND OPERA HOUSE: Daniel Sully and co. in The Millionaire pleased a fair-sized audience 9. Stetson's Uncle Tom's Cabin had the usual crowd 10.

OSWEGO.—ACADEMY OF MUSIC: Rice's Corsair to an overflowing house 14. Costumes fine, but company and performance as a whole not above the average.

PORT JERVIS.—LEA'S NEW OPERA HOUSE: George Thatcher's Minstrels to S. R. O. 12. Effie Ellsler co. in The Governess to a fair house 13. Performance above the average. The Shadows of the Sierras to a light house 14.—ITEM: Ed Ruyce, of this town, is with George Thatcher's Minstrels. He visited his many friends while here with the co.

UTICA.—OPERA HOUSE: Herrmann 8 to a very large and well pleased audience. Rice's Corsair was presented 9 before a large and well pleased audience; the scenery and stage effects were very fine. Joseph Murphy 10 before an audience of 2,000 people in Kerry Gow and gave the best of satisfaction. The Boston Ideal opera co. 12 in Fanvette; the attendance was not large. Spencer's Little Tycoon 14 to a very fair house.

BINGHAMTON.—OPERA HOUSE: Edwin Arden, supported by an excellent co., presented Raglan's Way 9 to a fair house and deserved a much better one. Student's Minstrels gave a matinee and evening performance 11 to crowded houses.

ITHACA.—WILGUS OPERA HOUSE: Fisher's Cold Day co. to good business 26.

COHOES.—OPERA HOUSE: Peck and Fursman's U. T. C. 10. Ragpicker's Child 11 to good business. Mora began a week's engagement to a large house 13.—CITY THEATRE: Howarth's Hibernica 12; German's Minstrels 13.

CORTLAND.—OPERA HOUSE: Stetson's Uncle Tom's Cabin co. 15 to good business.

ALBION.—NEW GRAND OPERA HOUSE: Stetson's Uncle Tom's Cabin co. to a crowded house 5. The Rajah 12 to large business. John Sturgeon, as the Rajah, was fine. Good co.

WATERTOWN.—CITY OPERA HOUSE: The Corsair pleased a large audience 11. Gorman's Minstrels 17 to capacity of the house.

SALAMANCA.—GIBSON OPERA HOUSE: Stetson's Fat Men's Club to S. R. O. 12. Everybody delighted; play one continuous round of laughter.

WATKINS.—OPERA HOUSE: Stetson's Double U. T. C. co. 13 to a packed house. Performance decidedly unsatisfactory.

SARATOGA SPRINGS.—TOWN HALL: The Lucier Novelty Comedy co. 16 to fair business. They carry a good band and orchestra.—PERSONAL: Dr. George W. Huntley was in town 9.—Horace G. Sadler arrived 11 in advance of the Zeffie Tilbury co.—Dave Friedman, advance of the Uncle Hiram co., was here 13.—Frank W. Wurtelle, agent for the Cohan Family, was with us 14.

ROCHESTER.—LYCEUM THEATRE: A Texas Steer amused large audiences 13-15. Conried's Opera co. in The Gypsy Baron and The King's Fool 16-18 to fine business. Louis Aldrich and All the Comforts of Home week of 20.—NEW GRAND OPERA HOUSE: By all odds, the finest vaudeville entertainment ever presented to the amusement-goers in this city was that of the Vaidis Sisters' Specialty co. They appeared to S. R. O. the entire week ending 18. The engagement could have been prolonged to packed houses. A Winning Hand week of 20.—ACADEMY: Mask of Life attracted fine business during the past week. The play and co. is exceptionally strong, and gave the best of satisfaction. Kernell's Specialty co. and Emma Juch Opera co. week of 20.—ITEMS: John D. Hopkins, manager of the Grand and Vaidis Sisters' co., is confined to his room in this city. His illness threatens nothing serious.—Frank Edwards has taken the management of Hughes, the elocutionist.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Return engagement of Kate Purssell in Queen of the Plains 11 to fair business. J. C. Stewart and a good co. in Fat Men's Club 14; good house.

TROY.—RAND'S OPERA HOUSE: W. J. Gilmore's Opera co., presenting The Sea King, made a very favorable impression 9-11. Louis Aldrich in The Editor 13, 14 drew fairly. The Little Tycoon was splendidly rendered 15, 16 to good business.—GRISWOLD OPERA HOUSE: Jake Kilrain and William Muldoon in A Winning Hand gave a very poor entertainment to a small house 10. Brunswick and Wink's opera, Amina, was a disappointment 13, 14. Co. with a few exceptions very poor. Joseph Murphy in Kerry Gow 17. Rhea as Josephine played to S. R. O. 18.—GAIETY THEATRE: Grieves' Burlesque co. played to large business week of 13. A travesty on La Mascotte served as a vehicle for the introduction of numerous specialties.

HUDSON.—OPERA HOUSE: Howorth's Hibernica to a full house 14.

ROME.—NEW OPERA HOUSE: Corsair to a packed house 11. M. B. Curtis in The Shatchen did a good business 13.—SINK'S OPERA HOUSE: Reeves' Faust co. disappointed a good sized audience 13; co. below the average.

PENN YANN.—SHEPPARD OPERA HOUSE: Uncle Tom's Cabin 12, gave a good performance to a crowded house.

OGDENSBURG.—OPERA HOUSE: He, She, Him, Her, 9; Rice's Corsair 13; large audience. Both cos. gave good satisfaction. Personal "hits" in the Corsair detracted much from the tone of the performance.

LOCKPORT.—HODGE OPERA HOUSE: M. B. Curtis in The Shatchen to big business 13.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: Rice's World's Fair Minstrels gave a tame show to fair business 14.

CORNING.—HARVARD ACADEMY: John Sturgeon with a good co. appeared in The Rajah 11, to good business and gave entire satisfaction.

NEWBURG.—ACADEMY OF MUSIC: Lillian Kennedy in Casey's Troubles to an immense house 10. The Burglar with A. S. Lipman as the star, to a good-sized audience 13. Lillian Rainford is the best child actress that has yet appeared in Newburg. Co. and play were both very good.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Amina drew well 10, 11. Cora Tanner in One Error, supported by an excellent co., pleased good sized houses 13-15. Dowling and Hasson in The Red Spider and Nobody's Claim 20-25. Bennett and Moulton Opera co. 27-Nov. 1.—WIELING OPERA HOUSE: The Boston Ideals presented Fanvette to large attendance 10. A Cold Day drew fairly 11. Marie Wainwright in Twelfth Night did a large business 13, 14. Louis Aldrich drew fairly 15 in The Editor. Conried Opera co. 20; Corsair 21, 22; The Burglar 23-25.—STANDARD THEATRE: Bryant and Saville's Specialty co. 12-18, was well attended.—FIRE: The Leland Hotel, in this city, was destroyed by fire 16. Among the guests were: Cora Tanner, Ada Dwyer, Lulu Klein, Minnie Dupree, Harold Russell, Owen Westford, Henry Meredith and W. T. Grover of The One Error co., Louis Aldrich and Dora Goldthwait of The Editor co. All escaped without serious injury. Louis Aldrich lost about $600 in money. Miss Tanner saved her diamonds by putting them in a bag and hanging it about her neck. She displayed great courage and self-possession, and escaped from a fourth story window by means of a slender rope attached to a life-saving net.

NORTH CAROLINA.

CHARLOTTE.—Vernona Jarbeau in Starlight to good house 15.

RALEIGH.—METROPOLITAN HALL: Milton and Dolly Nobles in From Site to Son to a packed house 10; strong co.

WILMINGTON.—OPERA HOUSE: Milton Nobles in From Site to Son 13 to a large house.

OHIO.

AKRON.—ACADEMY OF MUSIC: Conried's Opera co. gave The King's Fool to a good house 9 at advanced prices. Barlow Brothers' Minstrels gave a fair performance to a good house 10. Fort Donelson to a good house 11. The capacity of the house was tested 13 by "the Limited Mail. Over 400 people returned home unable to gain even standing room. Florence Bindley and Master Harry Bonner, in the roles of Nellie and Jim Bartlett respectively, carried off the honors of the evening. The singing and dancing of Miss Bindley was a feature. The mechanical effects produced were something never before witnessed on any stage in this city.

CANTON.—SCHAEFER'S OPERA HOUSE: Kelly's Expectations 7 to light business; poor performance. The Gilbney, Gordon and Gilbney co. opened their return engagement 13 to good business. Passion's Slave was the attraction. My Partner 14. The Gilded Age 15.

DAYTON.—THE GRAND: Bobby Gaylor made his first appearance here 11 in An Irish Arab and scored an instantaneous hit. The audience was not large, but there is some satisfaction in knowing that he could play a very profitable return date. A large and delighted audience witnessed the Lyceum co. 13 in The Charity Ball.—THE PARK: A conglomeration termed Braving the World is afflicting the patrons of this theatre, who must endure it a week. MEMORIAL HALL, SOLDIERS' HOME: Bobby Gaylor played to standing room only 12, and An Irish Arab was booked a "success."—PERSONAL: Manager Samuel Henderson, of Memorial Hall, Soldiers's Home, has returned after an extended trip through the East.

GREENVILLE.—GRAND OPERA HOUSE: Burt Shepard's Modern Minstrels 6; large audience.—PERSONAL: John Gordon, of the George Bennett Dramatic co., has been seriously ill for the past week. His many friends will see him in New York as soon as he is able to travel.

CIRCLEVILLE.—GRAND OPERA HOUSE: Dore Davidson and Ramie Austen in Guilty Without Crime 11 to fair business. Crolius Comedy co. opened 17 for a week in repertoire to good business.

IRONTON.—MASONIC OPERA HOUSE: Mr. Barnes of New York 16.

MIDDLETON.—BIJOU OPERA HOUSE: Pat Maloney 12, to a fair audience.

RAVENNA.—REED'S OPERA HOUSE: Barlow Brothers' Minstrels 9; small house. Loucin's Fisk Jubilee Singers 13, 14 to crowded houses.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Bobby Gaylor in An Irish Arab to S. R. O. Conried Opera co. 2 to good business. Robert Downing in Damon and Pythias 24 to S. R. O.

STEUBENVILLE.—CITY OPERA HOUSE: Dave H. Williams' Kelly's Expectations co. 13 to a good-sized but a thoroughly disgusted audience.

TIFFIN.—SHAWHAN'S OPERA HOUSE: Steward's Two Johns 9, to the largest audience of the season 11. Schubert Quartette to a fair audience 14.

UHRICHSVILLE.—CITY OPERA HOUSE: Kelly's Expectations to a good audience 11. The performance was exasperating to a degree, and the audience hissed and hooted until the final fall of the curtain.

DEFIANCE.—MYERS' OPERA HOUSE: E. J. Hassan's One of the Finest co. gave a good performance to a crowded house 10. Nashville Students pleased a small audience 11.

WOOSTER.—QUIMBY'S OPERA HOUSE: Barlow Brothers' Minstrels 9, to fair business.

MANSFIELD.—MEMORIAL OPERA HOUSE: Barlow Brothers' Minstrels to a fair-sized house 13. The Schubert Quartette 11; good house.—MILLER'S OPERA HOUSE: A Perilous Voyage to a very small audience 10; co. good.

TOLEDO.—WHEELER OPERA HOUSE: Herrmann's Transatlantiques 10 to a good house. Flora Moore's version of "McGinty" and George Halloway's wonderful performance on the balancing ladder were the features of the entertainment. Stuart Robson in The Henrietta to S. R. O. 12. He presented a Little (more or less) Lord Fauntleroy and She Stoops to Conquer to another fine house 13.—During the performance of The Henrietta, at the finale of act second, as Bertie stands with the package of letters in his hand and is hesitating whether to denounce his brother or not, some one in the gallery who was bent on mischief, pushed a large black cat over the rail. Poor Tommy struck the balcony on his way down and vainly endeavored to get a footing, but was unsuccessful, and tumbled into the parquette below, striking on the head of a young man accompanied by his best girl. The young man gave a jump, the girl gave a scream, and Tommy spit and clawed, the audience yelled, and one of the finest bits of acting in the whole piece was marred by this criminal practical joke. It is to be regretted that the perpetrator was not discovered and placed under arrest.

SPRINGFIELD.—GRAND OPERA HOUSE: Bobby Gaylor in An Irish Arab 9 to a large audience.—BLACK'S OPERA HOUSE: Guilty Without Crime was presented 10 by Dore Davidson and Ramie Austin. Attendance moderate.—ITEMS: Seven members of An Irish Arab co. had a narrow escape in an elevator at the Lagonda House. The elevator suddenly descended with terrific force, but fortunately beyond a few slight bruises, no serious injury was sustained by any of the passengers.—Robert Brain, conductor of the orchestra of the opera House, fell from his bicycle while returning home after Robert Downing's engagement 7, and broke his leg. This will prove a serious thing for the local managers as Mr. Brain's place cannot be filled temporarily with a competent director.—Charles Murray, last year with Barnum's advance force, and for several years with Forepaugh, has assumed charge of the advertising for both opera houses.—Old Jed Prouty's Tavern-Car was in the city 14, and was visited by curious crowds.—The Wittenberg College Glee Club, of this city, will shortly make a tour over the State.

PORTSMOUTH.—GRAND OPERA HOUSE: Hi Henry's Minstrels 11 to S. R. O. Very good performance.

URBANA.—BENNETT'S OPERA HOUSE: Howard Wall's Model Comedy co. closed a satisfactory week in repertoire 11. Everybody pleased.—MENTION: Mrs. W. L. Bowman, of Detroit, Mich., came here to visit her daughter Carrie Louis, leading lady of the Model co. She brought with her and presented to her daughter one of the most elegant and richest costumes ever seen on Bennett's stage. The gown was worn for the first time in Queens. Howard Wall presented Miss Louis with a costly diamond ring.

WARREN.—NEW OPERA HOUSE: Rinehart Sisters in Honor Bright 13, to fair business.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: The Still Alarm 5-10, played to excellent houses all the week. Harry Lacy was well received; and he is fortunate in having such a strong supporting co.—CORDRAY'S THEATRE MUSEE: Lights o' London 6-12; fair business. The Theatre Musee stock co. comprising Darrell Vinton, Frank de Vernon, Geo. W. Larsen, Esther Lyons, and Kate Dalgleish, gave very meritorious personations.—THE MUSEE: A good variety co., including Rosa Maretta, in trapeze performances; Kurtz, Burns and Donnelly, filled the house nightly.—ITEMS: The Casino (formerly the New Park Theatre) which has remained with closed doors for so long a time, has been leased by Clarence S. Winstock, of Portland, and will be opened in a few days at popular prices. Junice Goodrich co. is the initial attraction.—Manager Cordray spent a few days in Seattle last week in the interest of his new Theatre Musee, which he hopes to have open by Nov. 10.—The University Glee and Banjo Club, of Tacoma, were greeted by a large audience at the Marquam. Among the numerous floral offerings Manager Friedlander presented the club with a beautiful harp made of dahlias, roses, and china-asters. All in all, this was one of the most enjoyable concerts ever given at the Marquam.—The sale of seats for the Clara Morris engagement, 13-18, is simply phenomenal; and the event bids fair to be one of the greatest in the history of the Marquam. The Crystal Slipper 20-25.

PENNSYLVANIA.

WILLIAMSPORT.—ACADEMY OF MUSIC: Daniel Sully 10 to a small but very enthusiastic audience. Co. good; inclement weather prevented large business. Greenwood Opera co. 14 to a fair-sized audience; portion of the co. good. Miss Greenwood had several recalls.

ASHLAND.—OPERA HOUSE: Si Perkins 15 to poor business. Show good, singing fair; good orchestra.

POTTSTOWN.—OPERA HOUSE: A small audience greeted "The only tough-comedian," James Owen O'Connor 10, named 11. Howard and Emerson's Kindergarten to a well-filled house 13.

CHESTER.—G. A. R. OPERA HOUSE: John A. Stevens' Wife for Wife more than pleased a fair-sized audience 11. Mr. Stevens was called before the curtain several times as was Etelka Wardell. Runaway Wife 13 to light business. Co. and performance good. Two Old Cronies delighted the largest house of the season 25.

DANVILLE.—Frank Jones in Our Country Cousin 16 to light business.—ITEM: Mr. Druckenmiller, of the Little Rhoades co., was the first here to play "The Star Spangled Banner" at the close of performances.

BETHLEHEM.—OPERA HOUSE: Evangeline had a fair-sized audience 11 and Flov Crowell appeared satisfactorily to average fair business week of 13 in a repertoire including The Black Spider, Molly Bawn, Storm Beaten, Little Barefoot, Three Marringuale Daughters and Neck and Neck.—GOSSIP: George McKinley, of the Evangeline co., claims to be the only one of that name in the profession, except his uncle McKinley Bill of Washington. When the latter becomes President of the United States, George says he is promised the Postmaster-Generalship, in which event all of THE MIRROR correspondents are to have post-offices. Geraldine McCann narrowly escaped injury from a fall down the stairs leading to her dressing room during the performance of Evangeline here. She was caught by a stage hand in time to prevent serious injury. Otto Helig is the new man who fills the gap made through the retirement of J. W. Harris from the Evangeline co. Robert Watson does the Lone Fisherman, James Reynolds does Watson's turn as the Irish policeman, while the hind legs of the heifer are kicked by Mr. Helig.—Flov Crowell is not feeling very well at present and it is with difficulty that she fills her respective roles in her repertoire.—Musical Director Schilling, of the Evangeline co., was the first to break the custom here of playing the national anthem after their performance 11. Perhaps he doesn't know it.—Since the decision against Rouse's Prince and Pauper, that attraction has been or will be canceled for 28. It is thought the Grab Bag will be given the date instead.

ERIE.—PARK OPERA HOUSE: Stuart Robson in The Henrietta to a large business 9; one of the best cos. that has appeared here this season.

ALLENTOWN.—MUSIC HALL: The Two Old Cronies 9; good business. Frank Wills is still at the head of the organization, and with an excellent co. gave a first-class entertainment. The event of the season was the appearance of Frederick Warde and Mrs. D. P. Bowers in Henry VIII. The stars received a cordial reception.

BRADFORD.—WAGNER OPERA HOUSE: The Fat Men's Club to a large house 10; good co. Kate Purssell in Queen of the Plains 14; fair attendance.

EASTON.—ADELI OPERA HOUSE: Thatcher's Minstrels to a good house 6. Two Old Cronies 7 to large and well pleased audience. Little Tycoon was well attended. The male chorus is unusually good, but the costumes and scenery are rather poor.—ITEM: The class of performances given here this season is a great improvement over that of last year, and they have been well attended.

HARRISBURG.—OPERA HOUSE: The Plunger, Byron's new play, to small house 6. The play was satisfactorily presented and the audience heartily endorsed its merits. Little Nugget 11; satisfactory business. Sam T. Jack's Creole Burlesque co. to good business 14.

SCRANTON.—ACADEMY OF MUSIC: The Fat Men's Club 4 to large business. Frederick Warde and Mrs. Bowers in Henry VIII. to good business. Thatcher's Minstrels 9 to good business. Little Tycoon, under the direction of William Spencer, to fair business 11.

SHENANDOAH CITY.—OPERA HOUSE: The Broommaker co. 12; good house. Little's World to the largest house of the season 18. Scenery good; acting poor. Devil's Mine co. to a fair house 14; they deserved better, as the performance was very good.

YORK.—OPERA HOUSE: Cleveland's Consolidated Minstrels gave a magnificent entertainment to a fair house 4. Little Rhoades 9, 10 in a repertoire at popular prices, drew well. Little Nugget 11 to a small but well pleased audience.

INDIANA.—LIBRARY HALL: Vreeland's Minstrels 12 to a large and well-pleased audience. Deming and McAvoy made great hits. One of the finest bands we have heard this season.

WILKESBARRE.—MUSIC HALL: George Thatcher's Minstrels 5 to the largest house of the season. The co. gave a very pleasing performance, the singing in the opening part being very fine. Frederick Warde and Mrs. D. P. Bowers in Henry VIII. 7 to a large and fashionable audience. Never before has a tragedian appeared in our city with so good a supporting co., every member filling his or her part admirably. The house should have been crowded to the doors.—ITEMS: Owen D. Jones, the young tragedian, is spending a week among relatives and friends here.—Manager Harry J. Clapham is rapidly filling the time for Lew Dockstader's Minstrels season, '91 92. He has also engaged most of the co., which includes some of the best singers and minstrel men in this country and Europe.

MEADVILLE.—ACADEMY OF MUSIC: The Rhinehart Musical and Comedy co. in Honor Bright, Waif's Luck and Nipped in the Bud 9-11 to fair business. Co. and performance mediocre.

GIRARDVILLE.—PALACE THEATRE: This house was dedicated 9 with Little's World to excellent business. The same co. presented Golden Nugget to to satisfactory business. A Runaway Wife to fair business 14; weather inclement.—ITEM: This Opera House is very complete in every detail, the dressing rooms especially being uncommonly large, a feature utterly neglected in many houses in this region. The house is situated in the heart of the Reading Company's coal territory and this place is destined to be a good show town. The theatre is heated by steam and lit by gas, and is the only house in the county having two special exits. The scenery is very pretty and the stage settings very rich. Size of stage 60x30 feet. Proscenium opening, 26 feet wide by 21 feet high, being the largest in the region. Much of this addition to the town of Girardville is due the enterprising manager, H. W. Becker. The theatre holds 1,000 people. The work by artist F. W. Wise, of Tyrone, Pa., is all that could be desired.

HAZLETON.—BROAD STREET OPERA HOUSE: Evangeline to good business 6. John A. Stevens' Wife for Wife 10. Excellent performance and good house. Dan'l Sully in The Millionaire gave one of the best performances ever seen here to a large and appreciative audience 11. James Reilly in The Broom-Maker 13 to light business; it deserved better. Little's World to a crowded house 15. The scenery is exceptionally fine.

OIL CITY.—OPERA HOUSE: Kate Purssell 10 in Queen of the Plains; light house; good performance.

LOCK HAVEN.—OPERA HOUSE: The Marie Greenwood Comic Opera co. in Boccacio to a large and appreciative audience 13.

FRANKLIN.—OPERA HOUSE: The Limited Mail was presented 13 to the largest house of the season and gave entire satisfaction.

WARREN.—LIBRARY HALL: The Rajah 17; fair and well pleased audience.

LANCASTER.—FULTON OPERA HOUSE: Oliver Byron, with a strong co. and attractive scenery, presented The Plunger to very good business 10. Frederick Warde, ably supported by Mrs. D. P. Bowers in Macbeth, drew a packed house 11. Augusta Van Doren, an actress of but little talent, played Charlotte Russe and Pygmalion and Galatea to light business 12, 14.

LANSFORD.—OPERA HOUSE: Frank Evans, supported by a strong co., gave an excellent presentation of A Runaway Wife 13.

BUTLER.—OPERA HOUSE: Kate Purssell in Queen of the Plains 9 gave a good performance to a fair house. Peck and Fursman's Daniel Boone co. 13; fair house. This co. carries an excellent band and orchestra, which are the principal features of the show.—ITEM: Dr. W. G. Waldron, who has been a violinist in the Opera House orchestra since the first opening of the house several years ago, died suddenly 14. The funeral was conducted by the Butler Lodge, B. P. O. E., of which he was a member.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE: Thatch-

er's Minstrels played to over $700, the largest house of the season, 17. Rapoli and his ladder act did not materialize, and Wood and Shepherd should get some new "business." Rhea as Josephine had good business 18. She is a prime Newport favorite.

PROVIDENCE.—THE PROVIDENCE: The Aronson Opera co. in Madame Angot opened here for three nights and a matinee, but owing to advanced prices, the patronage was rather light. There is no use to put prices up in this city, as the people who support the theatres will not stand it. George Thatcher's Minstrels opened 18 for the remainder of the week before a packed house. Mr. Thatcher and Mr. Wild received an ovation on their appearance. THE GAIETY: The Button of the Sea, which opened here for the week 13, drew large audiences. The piece is well mounted.

SOUTH CAROLINA.

GREENVILLE.—GILREATH OPERA HOUSE: Hettie Bernard-Chase 7, 8; bad weather and poor business. Frank Mayo 9 in Davy Crockett to fair business.

CAMDEN.—OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling to a large and delighted audience 15.==ITEMS: S. C. Railway Company kindly held a train three hours last night for troupe to get off by to Charleston.—A new Sterling piano, purchased by the town authorities for the Opera House, was severely tried by pianist Archer, of the Hettie Bernard-Chase co. and pronounced perfect.—Cotton crops in this section are fine, and there is no doubt but that cos. of any merit playing the South will meet with financial success.

CHARLESTON.—ACADEMY OF MUSIC: William Redmund and Beatrice Lieb in Herminie 15 to a good house. George Wilson, always popular, drew a big house 16. Vernona Jarbeau in Starlight 17, 18 and matinee to good business.==GRAND OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling 15, 16 and matinee to fair business. The Alaskan scenery was novel and pleasing. Fannie Gillette in A Fair Rebel 17, 18 and matinee to fair houses.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: Burbank's She co. 10 to a large and well-pleased audience.

TENNESSEE.

CLARKSVILLE.—ELDER'S OPERA HOUSE: Golden's Dramatic co. week of 6 to fair business.

NASHVILLE.—THE VENDOME: Bluebeard, Jr., played a very successful engagement week ending 21. The Great Metropolis drew packed houses 11-15.

MEMPHIS.—THEATRE: W. A. Brady's After Dark co. opened to a fine audience 13.==GRAND OPERA HOUSE: Bluebeard, Jr., opened to large business.

TEXAS.

DALLAS.—OPERA HOUSE: The Larking Comedy co., under the management of Mortimer & Lang, to fair business 9, 7. The Fast Mail 8, 9 to very large business. The scenery, especially The Fast Mail and the freight train of fifteen cars, was very fine. Charles A. Gardner in Fatherland gave only two performances here, Saturday matinee and night, and did the biggest business we have had so far.==ITEMS: B. F. Dodson, advance agent for the Cleveland Minstrels, has been here for several days getting things in shape for their coming.—Charles H. Gardner, who is out ahead for Charles A., spent several days here last week.—H. Greenwall is expected here early next week.

FLATONIA.—ARCHIE AND LANE OPERA HOUSE: A Brave Woman 11 to small business. Co. good but had only been billed one day ahead.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Fast Mail 6, 7 to fair business. Larking, a musical comedy, 9 to a poor house. The performance and the attendance were on a par. The sparkling soubrette, Amy Lee, 10, 11, in The Clipper, a play with an old plot but some good situations; good business.

GALVESTON.—FREMONT OPERA HOUSE: Cleveland's Minstrels (Magnificents) played to immense business 6, 7. Many people were turned away the first night, while succeeding performances were largely attended. The show is bright and refined throughout, stage settings and costumes truly gorgeous and the artists all competent in their respective lines. Sweatnam and Rice are the bright particular stars of the performance and easily sustain what few prominent features are left of old-time negro minstrelsy. Wild Oats, a skit of less than average merit, interpreted by a like co., was presented by the Sisson and Howe co. 8, 9 to paying business.==ITEMS: Will J. Duffy was here for a day or two, telling us how Fogg's Ferry and Lizzie Evans have improved. During Cleveland's engagement here the Consolidated Minstrels be ding his name were booked for February, Mardi Gras week.

MARSHALL.—MARSHALL OPERA HOUSE: Larking to top-heavy business 3. W. A. Brady's After Dark to fair business 5.

PARIS.—BABCOCK OPERA HOUSE: Fast Mail to a full house 21. Audience delighted.

SAN ANTONIO.—GRAND OPERA HOUSE: Charles A. Gardner closed a very successful engagement, having played to packed houses. Cleveland's Minstrels 9-11 to a large business, opening to S. R. O.; fine performance. ITEM: The Crawford Brothers, Charles and Edward, will join Cleveland's Minstrels at Austin.

SHERMAN.—OPERA HOUSE: Duncan Clark's Female Minstrels had a deservedly small house 7. John Dillon 9 in State's Attorney to a large and well pleased audience. He presented A Colossal Liar to a fair house 10. His support is very good, especially Henry Collier and Miss Blake.

WACO.—GARLAND OPERA HOUSE: Larking 6; poor business. Charles A. Gardner in Fatherland drew a packed house 10. He is a great favorite here, and his song "Sweetest Bunch of Lilacs" took the house by storm. Mention can also be made of the Tyrolean Quartette, each member being a fine vocalist.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The Home Dramatic Club, with C. W. Couldock, in Hazel Kirke, did a phenomenal business 2-8. The houses were packed nearly every night. The veteran was warmly received each night. The support was uniformly good. Midnight Bell drew crowded houses 9-12.==ITEM: Mr. H. G. Whitney, manager of the Home Dramatic Club, and Dramatic and Lyric, as well as business manager of the Salt Lake *Herald*, has gone East with his family for an outing.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: A. H. Woodhull in Uncle Hiram to large business 11.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: Vernona Jarbeau closed a successful three nights' engagement 11. Kiralfy's Water Queen 13, 14 to fair houses; performances unsatisfactory. Fred. Warde and Mrs. D. P. Bowers opened a three nights' engagement 15 to a large house.==THEATRE: William J. Gilmore's Sea King 13-16 to large and delighted audiences.

NORFOLK.—ACADEMY OF MUSIC: Kiralfy's Water Queen to fairly good business 10, 11. Fred. Warde, supported by Mrs. D. P. Bowers and a good co., delighted two large audiences in Macbeth and Henry VIII. 13, 14.==OPERA HOUSE: Dark.

STAUNTON.—STAUNTON OPERA HOUSE: Milton Nobles in Phœnix to a good house 8.==ITEM: Dollie Nobles is in Brooklyn ill and her place is being very acceptably filled by Lizzie Lambert. Mrs. Nobles is much liked here, and her absence was a disappointment to the audience.

WASHINGTON.

TACOMA.—TACOMA THEATRE: Grismer-Davies 6c, 9-11 in Two Nights in Rome, Lights and Shadows and Under a Yoke to light business.==GERMANIA THEATRE: Eunice Goodrich to good business at low prices during the week.

SPOKANE FALLS.—SPOKANE AUDITORIUM: Clara Morris 9-11 in Camille, Miss Multon and Rene de Moray to good business.==ITEMS: Clara Morris' arrival in Spokane was most welcome to her, as the coupling on the private car broke in coming up the mountain, and was held only by safety chains, with two men at each brake in case of accident.—The new Opera House is readily acknowledged as being one of the most complete and comfortable in the West.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Al. G. Fields' Minstrels 14, 15; good show to very good business. Edward Eaton is a great card.==GRAND OPERA HOUSE: Williams and Orr's Meteors 13-15. They give a great variety show, and tested the capacity of the house.

WISCONSIN.

ASHLAND.—GRAND OPERA HOUSE: Rentfrow's Jolly Pathfinders co. presented Below Zero to a small house 10.

FOND DU LAC.—CRESCENT OPERA HOUSE: Kindergarten co. 7; good house.

LA CROSSE.—LA CROSSE THEATRE: Barry and Fay in McKenna's Flirtation to a large and appreciative audience 6. Bunch of Keys to big business 10. Louis Wesley as Grimes made the hit of the evening and received numerous recalls. Frank Daniels in Little Puck took the city by storm 12; house was packed. Fakir 13, Jane Coombs 15, Around the World 18.

MADISON.—FULLER OPERA HOUSE: A Bunch of Keys 7; small house and satisfaction in proportion. Briscoe's Battle of Gettysburg, under the auspices of the G. A. R., drew large houses 11, matinee and evening. The Dear Irish Boy to small but appreciative audience. Gus Reynolds' McCluskey, the villain, is a powerful creation.==ITEM: A permanent dramatic organization has been formed here headed by Mr. John F. Donovan, dramatic editor of the Madison *Democrat*. The Colleen Bawn will be produced in the near future.

WATERTOWN.—TURNER OPERA HOUSE: Battle of Gettysburg 14; unsatisfactory.

CANADA.

WINNIPEG.—PRINCESS' OPERA HOUSE: Gorton's Minstrels gave pleasing performances to crowded houses 10, 11.

ST. CATHARINES.—GRAND OPERA HOUSE: Agatha Singleton co. in repertoire to light business 8-11. Pat Rooney to good business 13.

QUEBEC.—ACADEMY OF MUSIC: The McDowell Comedy co. finished a very successful engagement 11. The plays presented were The Balloon, The Rivals, A Scrap of Paper, The Magistrate, London Assurance, Moths and Our Regiment.

MONTREAL.—ACADEMY OF MUSIC: McKee Rankin in The Canuck to good business 15-18. Mr. Rankin's performance of the old Canadian farmer was a very fine piece of acting, indeed, and was thoroughly appreciated by a Montreal audience, as was testified by their loud applause. Mr. Currie as the New York sport did some capital work. The rest of the cast was rather uneven, some good, some fair, and some bad. Little Tycoon 20-25.==THEATRE ROYAL: If crowded houses with the S. R. O. sign out nightly are a sign of popularity, then True Irish Hearts is a very popular play. It has visited Montreal quite a number of times, but the songs, dances, etc., old and new, seemed to give as much pleasure as ever. Gillette's World of Wheels 20-25.

LONDON.—GRAND OPERA HOUSE: Two Old Cronies did poor business 13, 14, as also did Clara Louise Kellogg 25, due probably to the fact that the Emma Juch Opera co. comes 17, for which a crowded house is guaranteed, judging from the advance sale. Local Manager Kirchner justly deserves this support, for having secured such a splendid attraction.

HAMILTON.—GRAND OPERA HOUSE: A fairly good-sized audience greeted Clara Louise Kellogg in concert 10. Professor Burton and his dog show drew large houses 11, matinee and evening.==ITEM: The children of the Earl of Aberdeen occupied a box at Little Lord Fauntleroy 8, and at Professor Burton's show 11. They appeared very much pleased with both performances.

DATES AHEAD.

Managers and Agents of traveling companies would favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Nashville, Tenn., Oct. 20-22, Bowling Green, Ky., 23, Frankfort 24, Bowling Green 25, Maysville 26, Cincinnati, O., 27-Nov. 1, St. Louis, Mo., 3-8.

ADELE FROST: Albany, N. Y., Oct. 21-25, Glens Falls 27, Mechanicsville 28, Fort Plain 29, Utica 30, Watertown 31, Carthage Nov. 1, Ottawa, Can., 3, Brockville 4, Kingston 5.

ATKINSON COMEDY: Springfield, Mass., Oct. 20-25.

ANNIE BURTON: Memphis, Tenn., Oct. 20-25, Waco, Tex., 27, Marlin 28, Mexia 30, Culver 31.

A STRAIGHT TIP: Jamestown, N. Y., Oct. 22, Buffalo 23-25, Pittsburg, Pa., 27-Nov. 1, Detroit, Mich., 3-8.

ALVIN JOSLIN: Atchison, Kas., Oct. 24, Lebanon, Mo., 24, Topeka, Kas., 25, Kansas City, Mo., 26-Nov. 1.

AMY LEE: Galveston, Tex., Oct. 27, 28, Beaumont 29, Lake Charles, La., 30, New Orleans 31-Nov. 2.

ADELAIDE MOORE: Alliance, O., Oct. 25, Wooster 27, Newark 28, Upper Sandusky 30, Toledo 31-Nov. 1, Chicago, Ill., 2-8.

A CLEAN SWEEP: New Haven, Conn., Oct. 22, Hartford 23-25.

A. M. PALMER: Brooklyn, N. Y., Oct. 20-25.

ANNIE PIXLEY: Lawrence, Mass., Oct. 24, Haverhill 25, Fall River 26, Lynn 27.

ANNIE WARD TIFFANY: Lynn, Mass., Oct. 22, Chelsea 23, Lawrence 24, 25, Lowell 27, 29, Worcester 30, Willimantic, Conn., 31, New London, Nov. 1, N. Y. city 3-8.

A ROYAL PASS: Belfast, Me., Oct. 22, Skowhegan 23, Portland 24, 25, Lewiston 27, Portsmouth, N. H., 28, Exeter 29, Amesbury, Mass., 30, Salem 31, Boston Nov. 1-5.

AGATHA SINGLETON: Stratford, Can., Oct. 20-25.

AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Pittsburg, Pa., Oct. 20-25.

AUNT JACK: N. Y. city Oct. 20-25, Baltimore, Md., 27-Nov. 1.

AN IRISHMAN'S LOVE: Kansas City, Mo., Oct. 20-25, Omaha, Neb., 26-29, Minneapolis Minn., Nov. 2-8.

ALDEN BENEDICT: Toronto, Can., Oct. 20-25, Chicago, Ill., 27-Nov. 4.

AN IRISH ARAB: Columbus, O., Oct. 19-25, Washington, D. C., 27-Nov. 1, Brooklyn, N. Y., 3-8.

ALL THE COMFORTS OF HOME: Rochester, N. Y., Oct. 23-25, Detroit, Mich., 27-29.

A TEXAS STEER: Jersey City, N. J., Oct. 20-25, Boston, Mass., 27-Nov. 8.

A TRIP TO CHINATOWN: San Jose, Cal., Oct. 20, Stockton 23, Sacramento 24, 25, Aspen, Col., 28, Leadville 29, Pueblo 30, 31, Colorado Springs Nov. 1, Denver 3-8.

A PERILOUS VOYAGE: Beloit, Wis., Oct. 27, Milwaukee 23-28.

A FAIR REBEL: Richmond, Va., Oct. 22, Lynchburg 23, Charlottesville 24, Greensboro, N. C., 27, Goldsboro 28, Newbern 29, Wilmington 30.

A PARLOR MATCH: N. Y. city Sept. 15-Oct. 25.

A LEGAL WRONG: Montgomery, Ala., Oct. 22, Columbus, Ga., 23, Griffin 24, Atlanta 25.

BOTTOM OF THE SEA: Brooklyn, N. Y., Oct. 20-25, Cleveland, O., 27-Nov. 1, Pittsburg, Pa., 3-8.

BOSTON COMEDY: Chatham, N. B., Oct. 23-30.

BRAVING THE WORLD: Columbus, O., Oct. 20-25, Delaware 27, Marysville 28, Piqua 29, Greenville 30, Rushville 31, Shelbyville Nov. 1, Columbus 3, Greensburg 4.

BLUE JEANS: N. Y. city Oct. 6—indefinite.

BLUEBEARD, JR.: Hot Springs, Ark., Oct. 22, 23, Texarkana 24, Tyler, Tex., 25, Dallas 27-29, Fort Worth 31, San Antonio Nov. 3-5, Austin 6-7, Bonham 8.

BATES-TENNY: Lansford, Pa., Oct. 23, Shenandoah 27-29, Tamaqua 30, 31, Mt. Carmel Nov. 3, Mahanoy City 4-8.

BALDWIN COMEDY: Wheeling, W. Va., Oct. 20-25, Cumberland, Md., 27-Nov. 1, Harrisburg, Pa., 3-8.

BRASS DONKEY: Salt Lake City, Utah, Oct. 20-25, San Francisco 27-Nov. 8.

BALDWIN-MELVILLE: Flint, Mich., Oct. 21-27, Lansing 27-Nov. 1, Port Huron 3-8.

BLACKTHORN: McKeesport, Pa., Oct. 22, Connellsville 23, Uniontown 24, Beaver Falls 25, Pittsburg 27-Nov. 1, Wheeling, W. Va., 3-5.

BARREL OF MONEY: Louisville, Ky., Oct. 20-25, Columbus, Ind., 27.

BUNCH OF KEYS (Bothner's): St. Paul, Minn., Oct. 19-25, Waterloo, Ia., 27, Vinton 28, Cedar Rapids 29, Muscatine 30, Fort Madison 31.

BLUE AND GRAY: Worcester, Mass., Oct. 20-25, Providence, R. I., 27-Nov. 1, 29, Framingham, Mass., 3, Brockton 4, Taunton 5, New Bedford 6, Newport, R. I., 7, Fall River, Mass., 8.

BENNETT COMEDY: Hightstown, N. J., Oct. 20-25, Phœnixville, Pa., 27-Nov. 1.

BOOTLERS' BABY: Scranton, Pa., Oct. 22, Manch Chunk 23, Lansford 24, Reading 25.

CLARA MORRIS: Seattle, Wash., Oct. 24-26, Tacoma 27-29, Salem, Ore., 30, Albany 31, Eugene City Nov. 1, Marysville, Cal., 3, Stockton 4, San Jose 5, Oakland 6, 7.

COUNTY FAIR (Jefferson): Indianapolis, Ind., Oct. 20-25, St. Louis, Mo., 27-Nov. 1, Columbus, O., 3-8.

CITY DIRECTORY: N. Y. city Oct. 6—indefinite.

CASEY'S TROUBLES: Salem, N. J., Oct. 21, Woodstown, 22, Chester, Pa., 24, Cheltenham 25, Harrisburg 27, York 28, Columbia 29, Shamokin 30, Ashland 31, Lansford Nov. 1, Shenandoah 3, Mahanoy City 4, Manch Chunk 5.

CHOATES' DRAMATIC: Dell Rapids, N. D., Oct. 20-25.

CANUCK: Ottawa, Can., Oct. 23-25.

CARRIE ANDERSON: Stuart, Ia., Oct. 20-25.

CORA TANNER: Philadelphia Oct. 20-25, N. Y. city 27-Nov. 1, Brooklyn, N. Y., 3-8.

CRYSTAL SLIPPER: Portland, Ore., Oct. 20-25.

COLE'S DAY: Dansville, Pa., Oct. 22, Mt. Morris 23, Wellsville 24, Salamanca 25, Union City, Pa., 27, North East 28, Conneaut, O., 29, Sharpsville, Pa., 30, Sharon 31, Cleveland, O., Nov. 3-8.

C. A. GARDNER: Louisville, Ky., Oct. 23-25, Crawfordsville, Ind., 27, Lafayette 28, Logansport 29, Bloomington, Ill., 30, Ottawa 31, La Salle Nov. 1, Davenport, Ia., 2, Burlington 3, Ottumwa 4, Oskaloosa 5.

CARRIE LAMONT: Rich Hill, Mo., Oct. 23, Nevada 24, Lamar 25, Joplin 27, Webb City 28, Carthage 29, Pierce City 30, Springfield 31, Eureka Springs, Ark., Nov. 1.

CHARLES T. ELLIS: Rutland, Vt., Oct. 23, Rochester, N. Y., 25, Schenectady 26, 25, Middletown 27, Port Jervis 28, Cortland 30, Ithaca 31.

COUNTY FAIR (Neil Burgess): New York city, Sept. 8—indefinite.

CHICAGO COMEDY: Hawesville, Ky., Oct. 20-25.

DOWLING-HASSON: Syracuse, N. Y., Oct. 20-25, Rochester 27-Nov. 1.

DANIEL SULLY: Philadelphia, Oct. 13-25, Brooklyn, N. Y., 27-Nov. 8.

DAN. A. KELLY: Brooklyn, N. Y., Oct. 2-25.

DEVIL'S MINE: Baltimore, Md., Oct. 20-25, Houtzdale, Pa., 27, Clearfield 28, Connellsville 29, Wheeling, W. Va., 30-Nov. 1, Bellaire, Pa., 3, Rochester 4, Beaver Falls 5, Washington, O., 7, Columbus, Ind., 8.

DARK SECRET: Lowell, Mass., Oct. 23-25, Lawrence 27-Nov. 1.

DEAR IRISH BOY: Decatur, Ill., Oct. 22, Danville 23, Fort Wayne, Ind., 24, Adrian, Mich., 25, Toronto, Can., 27-Nov. 1.

DR. BILL: N. Y. city Sept. 29—indefinite.

DANIEL BOONE: Cleveland, O., Oct. 20-25.

ETTIE REED: Paris, Ky., Oct. 20-25.

EDWIN STUART: Belvidere, Ill., Oct. 20-25, Galena 27-Nov. 1, Freeport 3-8.

EDWARD HARRIGAN: Brooklyn, N. Y., Oct. 20-25.

EVANGELINE: N. Y. city Oct. 20-25, Albany, N. Y., 27-29, Cohoes 30, Kingston 31, Poughkeepsie Nov. 1, Newburg 3, Pittston, Pa., 4, Williamsport 5.

EDWIN ARDEN: Wilmington, Del., Oct. 22, Altoona, Pa., 24, Ft. Wayne, Ind., 25, Chicago, Ill., 27-Nov. 1.

ERMA THE ELF: Montreal, Can., Oct. 20-27.

ELY'S STOCK: Lewisburg, Pa., Oct. 22, Tyrone 23-25, Philipsburg 27-29.

EAGLE'S NEST: N. Y. city Oct. 20-25, Newark, N. J., 27-Nov. 1.

EZRA KENDALL: Fort Dodge, Ia., Oct. 22, 23, Cedar Falls 24, 25.

EAGAN COMEDY: Somerset, O., Oct. 20-25.

EFFIE ELLSLER: Richmond, Va., Oct. 22, 23, Norfolk 24, 25, Goldsboro, N. C., 27, Wilmington 28, 29, Columbia, S. C., 30, Charleston 31-Nov. 1, Savannah, Ga., 3, Augusta 4.

FRANK I. FRAYNE: Philadelphia Oct. 20-25.

FROST AND FANSHAWE: Glens Falls, N. Y., Oct. 20-25.

FRANKIE JONES: St. Joseph, Mo., Oct. 20-25.

FLOY CROWELL: Port Jervis, N. Y., Oct. 20-25, Waltham, Mass., 27 Nov. 1, Boston 3-8.

FRANCESCA REDDING: Ithaca, N. Y., Oct. 20-25.

FLYING SCUD: Philadelphia Oct. 13-25.

FRANK MAYO: Jackson, Miss., Oct. 22, 23, Vicksburg 24, 25, Memphis, Tenn., 27-Nov. 1.

FRANK DAVIDSON: Latrobe, Pa., Oct. 22, Saltsburg 24-25.

FERGUSON AND MACK: Chicago, Ill., Oct. 20-25, Milwaukee, Wis., Oct. 26-Nov. 1, Chicago, Ill., 2-8.

FRANK DANIELS: Minneapolis, Minn., Oct. 21-27, Sioux City, Ia., 20-28, Lincoln, Neb., 29, Omaha 30-Nov. 1.

FAT MEN'S CLUB: Rome, N. Y., Oct. 22, Amsterdam 23, Gloversville 24, Saratoga 25, Boston, Mass., 27-Nov. 1.

FANTASMA (Amilon): Dubuque, Ia., Oct. 22, 23, Cedar Rapids 24, 25, Davenport 27, Oskaloosa 28, 29, Marshalltown 30, Des Moines 31-Nov. 1.

FORT DONELSON: Vincennes, Ind., Oct. 22, Evansville 23-26.

GREAT METROPOLIS: Brady and Weltye's: Augusta, Ga., Oct. 22, Charleston, S. C., 23, 24, Savannah Ga., 25, Atlanta 27, Rome 28, Chattanooga, Tenn., 29, 30, Birmingham, Ala., 31-Nov. 1.

GRACIE EMMETT: Louisville, Ky., Oct. 20-25.

GAIETY COMEDY: Athol, Mass., Oct. 22, Orange 23-25.

GRAB BAG: Newark, N. J., Oct. 20-27.

GO-WON-GO MOHAWK: Balt. nov. Md., Oct. 20-25, Philadelphia 27-Nov. 1.

GREAT METROPOLIS (Western): Cleveland, O., Oct. 20-25, Buffalo, N. Y., 27-Nov. 1.

G. G. G. COMEDY: New Philadelphia, O., Oct. 20-25.

GRIMES' CELLAR DOOR: Northampton, Mass., Oct. 22, Willimantic, Conn., 23, Woonsocket, R. I., 25, Brockton, Mass., 24, New Bedford 30, Newport, R. I., 31.

GUILTY WITHOUT CRIME: Streator, Ill., Oct. 22, Clinton, Ia., 23, Mankato 24, St. Paul, Minn., 26-Nov. 1.

GRAY-STEPHENS: St. Louis, Mo., Oct. 19-25.

GRISMER-DAVIES: Walla Walla, Wash., Oct. 22, 23, Dayton 24, Colfax 25, Spokane Falls 27 29, Missoula, Mont., 30, Helena 31-Nov. 2, Butte City 3-8.

GOOD OLD TIMES: Washington, D. C., Oct. 20-25.

HEARTS OF NEW YORK: Philadelphia, Oct. 20-25.

HENRY CHANFRAU: Philadelphia, Oct. 20-25.

HELD BY THE ENEMY: Dayton, O., Oct. 20-25, Circleville 27, Chillicothe 28, Portsmouth 29, Gallipolis 30, Maysville, Ky., 31, Mt. Sterling Nov. 1, Frankfort 2.

HE, SHE, HIM, HER: Niagara Falls, N. Y., Oct. 22, Tonawanda 23, Erie, Pa., 24, Corry 25, Meadville 27, Titusville 28, Akron, O., 29, Mansfield 30, Sandusky 31, Lima Nov. 1.

HARDIE AND VON LEER: Danbury, Conn., Oct. 22, Stamford 23, Yonkers, N. Y., 24, Sing Sing 25, Tarrytown 27, Elizabeth, N. J., 28, Plainfield 29, New Brunswick 30, Trenton Nov. 1.

HILARITY (Charles A. Loder): Columbus, Ind., Oct. 22.

H. E. DIXEY: Leadville, Col., Oct. 22, Pueblo 23, 24, Colorado Springs 25, Denver 27-Nov. 1, Topeka, Kans., 3, 4, Lawrence 5, Leavenworth 6, St. Joseph, Mo., 7, 8.

HELEN DAUVRAY: N. Y. city Sept. 19-Oct. 25.

HONEST HEARTS AND WILLING HANDS: Philadelphia, Pa., Oct. 20-25, Providence, R. I., 27-29, Brockton, Mass., 30, Lynn 31-Nov. 1.

HANDS ACROSS THE SEA: Pittsfield, Mass., Oct. 22, Westfield 23, Springfield 24, 25, New London, Conn., 27, Attleboro, Mass., 28, Newport, R. I., 29, Providence 30-Nov 1.

HETTIE BERNARD-CHASE: St. Augustine, Fla., Oct. 22, Waycross, Ga., 24, Albany 25, Dawson 25, Americus 27, Thomasville 28, Troy, Ala., 29, 30, Columbus, Ga., 31, Nov. 1, Opelika, Ala., 3, La Grange 4, Athens, Ga., 5, 6, Rome 7, 8.

HENRY DICKSON'S [illegible]: Philadelphia Nov. 3-8.

IRISH CORPORAL: Indiana, Pa., Oct. 20, Monongahela City 22, Washington 25, Bellaire, O., 27, Martins Perry 28, Wheeling, W. Va., East Liverpool, O., 31, Wellsville Nov. 1.

IVY LEAF: Amesbury, Mass., Oct. 22, Fitchburg 23, Waltham 24, Brockton 25.

INSHAVOGUE: Pittsburg, Pa., Oct. 20-25.

IRISH LUCK: Philadelphia Oct. 20-Nov. 1, Baltimore 3-8.

JANE COOMBS: Winona, Minn., Oct. 22, La Crosse, Wis., 23, Madison 24, Racine 25, Milwaukee 26, 27.

JEFFERSON-FLORENCE: N. Y. city Oct. 13-Nov. 8.

JANAUSCHEK: Troy, N. Y., Oct. 22, Buffalo 23-25, Toronto, Ont., 27-Nov. 1.

J. H. WALLICK: St. Louis Oct. 14-25, Dayton, O., 27-29, Columbus 30-Nov. 1, Indianapolis, Ind., 3-8.

JULIA MARLOWE: Philadelphia, Pa., Oct. 20-Nov. 1, Boston 3-8.

JAMES O'NEILL: Baltimore Oct. 20-25.

JESSIE SHIRLEY: Jacksonville, Ill., Oct. 22, Rockhouse 23, Louisiana, Mo., 24, Alton, Ill., 25.

J. K. EMMET: St. Louis, Mo., Oct. 20-25, Indianapolis, Ind., 27-29, Louisville, Ky., 30-Nov. 1, Cincinnati 1-8.

JAMES OWEN O'CONOR: Alliance, O., Oct. 22, East Liverpool 23, Steubenville 24, 25, Wheeling, W. Va., 27-29.

JOHN DILLON: Palestine, Texas, Oct. 22, Tyler 23, Marshall 24, Shreveport, La., 25.

JOSEPHINE CAMERON: Fall River, Mass., Oct. 22, 23, Taunton 24, North Attleboro 25.

JOSEPH MURPHY: Carbondale, Pa., Oct. 22, Scranton 23, 24, Bethlehem 25.

KINDERGARTEN (Lyon and Boyer): Ashland, Wis., Oct. 24, West Superior 24, 25.

KATIE ROOSEY: Washington, D. C., Oct. 20-25, Frankfort, Pa., 27-29, Wilmington, Del., 30-Nov. 1, Philadelphia Pa., 3-8.

KITTIE RHOADES: Williamsport, Pa., Oct. 20-25.

KENNEDY AND WILLIAMS: Newark, N. J., Oct. 20-25.

KATIE EMMETT: Toledo, O., Oct. 20-22, Cleveland 27-Nov. 1.

KAJANKA: Grand Rapids, Mich., Oct. 22-25.

K NORTGARTEN (Howell and Gebert): Tamaqua, Pa., Oct. 22, Shenandoah 23, Ashland 24, Shamokin 27, Williamsport 27, Lockhaven 28, Tyrone 29, Huntingdon 30, Phillipsburg 31, Altoona Nov. 1.

KATIE PUTNAM: Brooklyn, N. Y., Oct. 20-25, N. Y. city 27-Nov. 1.

LIMITED MAIL: N. Y. city Oct. 20-25, Trenton, N. J., 27, Wilmington, Del., 28, Easton, Pa., 29, 30, Allentown Nov. 1, Lancaster 3, 4, Harrisburg 5, Reading 6, 7, York 8.

LIZZIE EVANS: Dallas, Tex., Oct. 22, 23, Fort Worth 24, 25, Gainesville 27, Dennison 28, Sherman 29.

LANE COMEDY: Kearney, Neb., Oct. 20-25.

LOTTA: Philadelphia Oct. 27-Nov. 8.

LYONS' COMEDY: Paris, Ky., Oct. 20-25, Georgetown 27-Nov. 1.

LITTLE LORD FAUNTLEROY: Fort Wayne, Ind., Oct. 22, Indianapolis 24-25.

LAWRENCE BARRETT: Dayton, O., Oct. 22, Lima 23, Cleveland 24, 25, Toledo 27.

LITTLE LORD FAUNTLEROY: Elizabeth, N. J., Oct. 22, Trenton 23, Bethlehem, Pa., 24, Easton 25.

LAFAYETTE ROWELL: Wapakoneta, O., Oct. 22, St. Mary's 23, Findlay 24, Marion 25, Kenton 27, Mt. Gilead 28.

LOUIS JAMES: Brooklyn, E. D., Oct. 20-25, Brooklyn, N. Y., 27-Nov. 1.

LOST IN NEW YORK: Chicago, Ill., Oct. 20-25, St. Louis, Mo., 27-Nov. 1, Memphis, Tenn., 3-8.

LOST IN LONDON: Bridgeport, Conn., Oct. 22, Birmingham 24, Norwalk 25, Stamford 27, Haverstraw, N. Y., 28, Sing Sing 29, Matteawan 30, Wappinger Falls 31, Catskill Nov. 3, Cohoes 4.

LILLIAN LEWIS: New Orleans, La., Oct. 20-25, Galveston, Tex., 27, 28, Houston 29, 30, Columbus 31, San Antonio Nov. 1, 2.

LIGHTS AND SHADOWS: Houston, Tex., Oct. 22, 23, Columbus 24, San Antonio 25, Austin 27.

LEWIS MORRISON: York, Pa., Oct. 22, Allentown 23, Wilkesbarre 24, 25, Scranton 27, 28, Harrisburg 29, 30, Reading 31, Nov. 1, Washington, D. C., 3-8.

LYCEUM THEATRE (Frohman's): Boston, Mass., Oct. 13-27, Brooklyn, N. Y., 27-Nov. 8.

LATER ON: Chicago, Ill., Oct. 20-25, Brooklyn, E. D., 27-Nov. 1, N. Y. city 3-8.

LOUGHLY'S TROUBLES: Ishpeming, Mich., Oct. 22, Iron Mountain 23, Antigo 24.

MAGGIE MITCHELL: Albany, N. Y., Oct. 20-22, Troy 22-25.

M. A. SCANLAN: Wilmington, Del., Oct. 20-25, Reading, Pa., 27, Tamaqua 28, Manch Chunk 29, Hazleton 30, Freeland 31, Shenandoah Nov. 1.

MY JACK (Walter Sanford's): Brooklyn, N. Y. Oct. 20-25, Philadelphia, Pa., 27-Nov. 1.

MAY BRETONNE: Marengo, Ia., Oct. 20-25.

MATTIE VICKERS: Hutchinson, Kans., Oct. 22, Newton 23, Wichita 24, 25, Emporia 27, Parsons 28, Pittsburg 29, Joplin, Mo., 30, Fort Scott, Kans., 31, Springfield, Mo., Nov. 1, Fort Smith, Ark., 2, Little Rock 4, 5.

MINNIE SEWARD: Winston, N. C., Oct. 22, Charlotte 23, 24, Greenville, S. C., 27, 28, Newberry, 29, 30.

MAY HENDERSON: Waterville, N. Y., Oct. 20-25.

MRS. LESLIE CARTER: N. Y. city Nov. 10—indefinite.

MONEY MAD: Harlem, N. Y., Oct. 20-25, Brooklyn 27-Nov. 1, Philadelphia 3-8.

MACLEAN-PRESCOTT: Fort Smith, Ark., Oct. 22, 23, Little Rock 25, Memphis, Tenn., 27-29, Greenville, Miss., 30, Vicksburg 31, Monroe, La., Nov. 1, Tyler, Tex., 3, Marshall 4, Texarkana 5, Paris 6, Bonham 7, Sherman 8.

MIDNIGHT CALL (Patrice): Tipton, Ind., Oct. 22, Delphi 23, Wabash 24, Marion 25, Indianapolis 27-29, Vincennes 30, Crawfordsville 31, Lafayette Nov. 1.

MIDNIGHT BELL: Denver, Col., Oct. 20-25, Kansas City, Mo., 27-Nov. 1, St. Joseph 3, 4, Leavenworth, Kan., 5, Topeka 6, Atchison 7, Lincoln, Neb., 8.

MURLANDE CLARKE: Jackson, Tenn., Oct. 22-24, Florence, Ala., 26, Decatur 27, Huntsville 28, Birmingham 29, Knoxville 30, Montgomery, Ala., Nov. 1, Selma 2, Americus, Ga., 3, Troy, Ala., 4, Eufaula 5, Meridian, Miss., 6, Vicksburg 7.

MASTER AND MAN: Milwaukee, Wis., Oct. 20-25.

MAUDE ATKINSON: Humboldt, Tenn., Oct. 22, 23, Trenton 25, Union City 27-Nov. 1.

MILTON NOBLES: Decatur, Ala., Oct. 22, Ft. Payne 23, Chattanooga, Tenn., 24, Macon, Ga., 27, 28, Brunswick 30, Jacksonville, Fla., 31, Nov. 1, Waycross, Ga., 3, Savannah 5, 6, Charlestown, S. C., 7, 8.

MCKENNA'S FLIRTATION: Barry and Fay, Leavenworth, Kas., Oct. 22, Topeka 23, 24, Lawrence 25, Kansas City, Mo., 26-Nov. 1, Hannibal 3, Springfield 4, Decatur, Ill., 6, Danville, Ind., 7, Terre Haute 8.

MASK OF LIFE: Buffalo, N. Y., Oct. 22-25, Troy 27-29, Utica 30-Nov. 1, Hoboken, N. J., 3, Paterson 6-8.

MOGGS' LANDING: Windsor, Conn., Oct. 22, Waterbury 23, Bristol 24, New Britain 25, Wallingford 27, Elizabeth N. J., 30.

MME. AND AUGUSTIN NEUVILLE: Madison, Wis., Oct. 22, Watertown 23, Fond du Lac 24, Oshkosh 25.

MARIE WAINWRIGHT: Boston, Mass., Oct. 20-25, Brockton 27, New Bedford 28, Fall River 29, Woonsocket, R. I., 30, Worcester, Mass., 31-Nov. 1, Springfield 3, Hartford, Conn., 4, 5.

MR. BARNES OF NEW YORK: Frank W. Sanger: Cincinnati Oct. 20-25.

MY AUNT BRIDGET: Cincinnati Oct. 20-25.

MARGARET MATHER: Harrisburg, Pa., Oct. 22, Reading 23, Lancaster 24, Bridgeport, Conn., 27, Birmingham 28, Holyoke, Mass., 29.

MOR

PEOPLE'S THEATRE (Rockwell's): No. Berwick, Me., Oct. 20-25, New Market, N. H., 27-Nov. 1.
PRINCE AND PAUPER (Daniel Frohman's): Philadelphia, Pa., Oct. 20-25, Buffalo, N. Y., 27-Nov. 1.
P. F. BAKER: Chicago, Ill., Oct. 6-25.
PAT ROONEY: Hornellsville, N. Y., Oct. 22, Olean 23, Meadville, Pa., 24, Franklin 25, Oil City 27, Erie 28, Corry 29, Jamestown, N. Y., 30, Dunkirk 31, Salamanca Nov. 1, Bradford, Pa., 3, Warren 4, Wellsville, N. Y., 5, Dansville 6, Bath 7, Corning 8.
PRIVATE SECRETARY: Bay City, Mich., Oct. 22, East Saginaw 23, Jackson 24, Lima, O., 25, Columbus 27-Nov. 1, Louisville, Ky., 3-8.
PAUL KAUVAR: Washington, D. C., Oct. 20-25, Pittsburg, Pa., 27-Nov. 1, Cincinnati, O., 3-8.
PEOPLE'S THEATRE (G. A. Hill's): Lambertsville, N. J., Oct. 20-25.
PEARL MELVILLE: Charleston, W. Va., Oct. 22, Staunton, Va., 24-25, Lynchburg 27-Nov. 1, Danville 3-8.
RIP VAN WINKLE (E. M. Crane): Ottville, O., Oct. 22, Galion 23, Marion 24, Urbana 25.
RUNAWAY WIFE: Chambersburg, Pa., Oct. 22, Hagerstown, Md., 24, Martinsburg, W. Va., 25, Coatesville, Pa., 26, Philadelphia 27-Nov. 1.
ROLAND REED: Pittsburg, Pa., Oct. 20-25.
REUBEN GLUE: Hanover, N. H., Oct. 22, Bellows Falls, Vt., 23, Newport, N. H., 24, Dover 25.
ROSE COGHLAN: Omaha, Neb., Oct. 20-22, Des Moines, Ia., 23, Peoria, Ill., 24, 25, Bloomington 27, Decatur 28, Lafayette 29, Dunville 30, Vincennes, Ind., 31, Cairo, Ill., Nov. 1, St. Louis, Mo., 3-8.
ROSINA VOKES: Toronto, Can., Oct. 20-25, London 27, Hamilton 28, 29, Rochester, N. Y., 30-Nov 1, Philadelphia, Pa., 3-8.
RICHARD MANSFIELD: N. Y. city June 16-Oct. 25, Philadelphia 27-Nov. 1.
ROSE OSBORNE: Richmond, Va., Oct. 24, 25, Charlottesville 27, Lynchburg 28, Roanoke 29, Danville 30, Winston, N. C., 31, Durham Nov. 3, Raleigh 4, Tarboro 5, Wilson 6.
RHEA: Bridgeport, Conn., Oct. 22, New Haven 23, Wilmington, Del., 24, Lancaster, Pa., 25, Washington, D.C., 27-Nov. 1, Philadelphia 3-8.
RIP VAN WINKLE (Fitzpatrick): Alliance, O., Oct. 22, Ravenna 23, Akron 24, 25, Ashland 27, Galion 28, Marion 29, Urbana 30, Springfield 31, London Nov. 1, Xenia 3.
ROBERT DOWNING: Urbana, O., Oct. 22, Lancaster 23, Zanesville 24, Mt. Vernon 27, Massillon 28, Canton 29, Alliance 30, Youngstown 31.
ROBERT MANTELL: Memphis, Tenn., Oct. 20-25, Birmingham, Ala., 27, 28, Atlanta, Ga., 29, 30, Knoxville, Tenn., 31, Chattanooga Nov. 1, Nashville 3-5, Lexington, Ky., 7, Springfield, O., 8.
ROBERTS-SAILER: Pottstown, Pa., Oct. 22, Pottsville 23, Shamokin 24, Milton 25, Sunbury 27, Girardville 28, Mahanoy City 29, Carbondale 30, Honesdale 31, Owego, N. Y., Nov. 1, Elmira 3, Waverly 4, Ithaca 5, Penn Yan 6, Palmyra 7, Jamestown 8.
RICHARDS' COMEDY: Wier City, Kans., Oct. 20-25.
RAPID TRANSIT: St. Louis, Mo., Oct. 20-25.
ROYCE-LANSING MUSICAL COMEDY: Park City, Utah, Oct. 22, Salt Lake 23, Ogden 24, Logan 25, Boise City, Idaho, 27, Baker City, Ore., 29, Union 30, La Grande 31, The Dalles, Ore., Nov. 1, Pendleton 3, Walla Walla, Wash., 4, Dayton 5, Moscow, Idaho, 6.
RASCH KING (Clifton's): Philadelphia, Pa., Oct. 20-25.
SUE (Burbank's): Albia, Ia., Oct. 23.
SHENANDOAH (No. 2): New Haven, Conn., Oct. 24, 25, Yonkers, N. Y., 27, Newburg 28, Poughkeepsie 29, Troy 30-Nov. 1, Syracuse 3-5.
STULTZ'S BASTILE: Pittsburg, Texas, Oct. 22, Mt. Pleasant 23-25, Sulphur Springs 27-29.
SAWTELLE COMEDY: Punxsutawney, Pa., Oct. 20-25.
SHENANDOAH (No. 1): Boston, Mass., Oct. 13-25.
SIBERIA: Chicago Oct. 19-Nov. 1, Cleveland, O., 3-8.
SI PERKINS AND COUNTRY COUSIN (Frank Jones): Altoona, Pa., Oct. 22, Scottdale 23, Greensburg 24, Tarentum 25, Rochester 27, Beaver Falls 28.
SILVER BIRD: Huntington, W. Va., Oct. 22, Charleston 23-25, Cold Valley 26, 27, Hinton 28.
SEYMOUR-STRATTON: Hoosick Falls, N. Y., Oct. 22.
STANDARD THEATRE (D. T. Ramage's): Sandusky, O., Oct. 20-25.
STILL ALARM: San Francisco, Cal., Oct. 13-25, Sacramento 27-29, Oakland 30-Nov. 1, Los Angeles, 3-6.
SPIDER AND FLY: Providence, R. I., Oct. 20-22, Bangor, Me., 23, 24, Lewiston 25, Portsmouth, N. H., 26, Manchester 27, Haverhill, Mass., Nov. 1, Lowell 3, Marlboro 4, Worcester 5, Holyoke 6.
SOAP BUBBLE: Houston, Tex., Oct. 22-25.
SOL. SMITH RUSSELL: Atlanta, Ga., Oct. 22, 23, Birmingham, Ala., 24, 25, Memphis, Tenn., 27-29, Nashville 30-Nov. 1, Indianapolis, Ind., 3-5.
SUPERBA (Hanlon's): Detroit, Mich., Oct. 20-25.
STUART ROBSON: Cincinnati, O., Oct. 20-25, St. Louis, Mo., 27-Nov. 3.
SOCIAL SESSION: New Bedford, Mass., Oct. 22, Norwich, Conn., 23, New London 24, Haverhill, Mass., 25, Meriden, Conn., 27, New Britain 28, Danbury 29, Waterbury 30, Birmingham 31.
TRUE IRISH HEARTS: Boston, Mass., Oct. 20-25, Fall River 27, 28, Meriden, Conn., 29.
THE FUGITIVE: Philadelphia Oct. 20-Nov. 3.
TWO SISTERS: Holyoke, Mass., Oct. 22, Springfield 23, Hartford, Conn., 24, 25, Danbury 27, Waterbury, 28, Birmingham 29, New Haven 30, Bridgeport 31-Nov. 1, Elizabeth, N. J., 3, Easton, Pa., 4, Allentown 5, Hazleton 6, Pottsville 7, Pottstown 8.
THOMAS W. KEENE: Sacramento, Cal., Oct. 22-23.
THE FAST MAIL: New Orleans, La., Oct. 20-25, Mobile, Ala., 27, Pensacola, Fla., 28, Greenville, Miss., 29, Eufaula, Ala., 30, Americus, Ga., 31, Macon Nov. 3, 4, Birmingham, Ala., 5, 6.
THE BROOMMAKER (James Reilly): Honesdale, Pa., Oct. 23, Owego, N. Y., 24, Binghampton 25, Elmira 27, Hornellsville 28, Olean 29, Erie, Pa., 30, Greenville 31, Mansfield, O., Nov. 1.
THE NABOBS: Adams, Mass., Oct. 22, Pittsfield 23, Hudson 24, Cohoes, N. Y., 25, Binghamton 27, Elmira 28, Corning 29, Olean 30, Bradford, Pa., 31.
THE WORLD AGAINST HER (Agnes Wallace-Villa): Peru, Ind., Oct. 22, Marion 23, Muncie 24, Anderson 25, Chicago, Ill., 27-Nov. 8.
TOWN TOPICS: Litchfield, Ill., Oct. 22, Jerseyville 23, Jacksonville 24, Palmyra, Mo., 25.
THOMAS E. SHEA: Westfield, Mass., Oct. 20-22, Meriden, Conn., 23-25, Springfield, Mass., 27-29.
TIN SOLDIER: Lawrence, Kans., Oct. 22, Sedalia, Mo., 24, Moberly 24, Mexico 25, St. Louis 27-Nov. 1, Chicago, Ill., 2-8.
THE RAJAH: New Castle, Pa., Oct. 22, Butler 23, Beaver Falls 24, East Liverpool, O., 25, Cleveland 27, Wooster 28, Lima 29.
T. C. HOWARD'S STOCK: Bethel, Conn., Oct. 20-25, Saratoga, N. Y., 27-Nov. 1.
TWO OLD CRONIES: Philadelphia, Pa., Oct. 20-25, Pittston 27, Milton 28, Williamsport 29, Danville 30, Wilkesbarre 31, Scranton Nov. 1.
THE HUSTLER: Cleveland, O., Oct. 20-25.
THE FAKIR: Minneapolis, Minn., Oct. 20-25, St. Paul 26-Nov. 1, South Bend, Ind., 3, Kokomo 4, Chillicothe, O., 5, Circleville 6, Parkersburg, W. Va., 7, Wheeling 8.
THE SOUDAN: Boston Sept. 23—indefinite.
TWO OLD CHUMS: Hamilton, Can., Oct. 22, St. Catharines 23, Welland 24, Simcoe 25.
TWO ORPHANS: Philadelphia Oct. 20-25.
THE SNATCHER: Brooklyn, N. Y., Oct. 20-25, Philadelphia 27-Nov. 1.
THE EDITOR (Louis Aldrich): Rochester, N. Y., Oct. 22, Lockport 23, Auburn 24, Watertown 25, Utica 27, Johnstown 28, Cohoes 29, Albany 30-Nov. 1.
THE OLD HOMESTEAD (Denman Thompson): N. Y. city Oct. 6—indefinite.
TWO JOHNS: Detroit, Mich., Oct. 20-25, Grand Rapids 27-Nov. 1, Chicago 3-8.
THE CHARITY BALL: Rockford, Ill., Oct. 22, Milwaukee, Wis., 23-25, Peoria, Ill., 27-29, Galesburg 30, Burlington, Ia., 31, Quincy, Ill., Nov. 1.
THE BURGLAR: Syracuse N. Y., Oct. 23-25, Rochester 26, 29, Bradford, Pa., 30, Hornellsville, N. Y., 31, Jamestown Nov. 1, Buffalo 3-5, Erie, Pa., 6, Akron, O., 7, South Bend, Ind., 8.
THREE FAST MEN: Honey Grove, Texas, Oct. 22, Bonham 23, Sherman 24, Dennison 25.
THE SILENT PARTNER: Milford, Mass., Oct. 22, Worcester 23, Danbury, Conn., 24, So. Norwalk 25, New Haven 27, Bridgeport 28, 29, New London 30, Chelsea, Mass., 31, Brockton Nov. 3, New Bedford 4, Fall River 5.
THE STOWAWAY (Jacob Litt's): Victoria, B.C., Oct. 22, 23, Tacoma, Wash., 24, 25, Portland, Ore., 27-Nov. 1.
THE FAIRIES' WELL: Pensacola, Fla., Oct. 22, Thomasville, Ga., 23, Jacksonville, 24, 25.
TWELVE TEMPTATIONS: Little Rock, Ark., Oct. 20, Memphis, Tenn., 22-25, Nashville 27-29, Louisville, Ky., 30-Nov. 1, Cincinnati, O., 2-8.
U. S. MAIL: Woodland, Cal., Oct. 22, Chico 23, Salem, Ore., 25, Portland 27-Nov. 1, Seattle, Wash., 3-5, Tacoma 6-8.
UNDER THE GASLIGHT: Columbia, Tenn., Oct. 22, Nashville 23-25, Helena, Ark., 27, Pine Bluff 28, Hot Springs 29, Texarkana, Tex., 30, Dallas 31-Nov. 1.
UNCLE HIRAM: Johnstown, N. Y., Oct. 22, Little Falls 23, Ilion 24, Amsterdam 25.
ULLI AKERSTROM: Peoria, Ill., Oct. 22, La Salle 23, Rockford 24, Elgin 25, Chicago 27-Nov. 1, Detroit, Mich., 3-8.
UNCLE TOM'S CABIN: Philadelphia, Oct. 27-Nov 1.
U AND I: Chicago, Ill., Oct. 20-Nov. 1.
VINCENT'S COMEDY: Weitsburg, Wash., Oct 20-25.
WORLD'S FAIR: Omaha, Neb., Oct. 23-25.
WILD GOOSE CHASE: Americus, Ga., Oct. 24, Griffin 25, Newnan 26, La Grange 27.
WILLIAM REDMUND: Eufaula, Ala., Oct. 22, Montgomery 23, Selma 24, Meridian, Miss., 25, New Orleans, La., 27-Nov. 1, Mobile, Ala., 3-4, Birmingham 5.
UNCLE TOM'S CABIN (Peck and Fursman): Atlantic City, N. J., Oct 22, Trenton 23, Chester, Pa., 24.
WARDE-BOWERS: Savannah, Ga., Oct. 22, 23, Macon 24, Columbus 25, Atlanta 27, 28, Birmingham, Ala., 29, 30, Mobile 31-Nov. 1, New Orleans, La., 3-8.
WAITE COMEDY: Monongahela, Pa., Oct. 20-25.
WOMAN AGAINST WOMAN: Chicago, Ill., Oct. 12-25, Louisville, Ky., 27-Nov. 3.
W. J. SCANLAN: Kansas City, Mo., Oct. 20-25, Minneapolis, Minn., 27-Nov. 4, Duluth 3-5, St. Paul 6-8.
WIFE FOR WIFE: Elmira, N. Y., Oct. 23, Owego 23, Birmingham, Pa., 24, Carbondale 25, N. Y. city 27-Nov. 8.
WORLD (J. Z. Little's): Warren, O., Oct. 27, Ravenna 28, Kent 29, Massillon 30, Bellaire 31, Martin's Ferry Nov. 1, Steubenville 3, Salineville 4, Salem 5, Canton 6, Akron 8.
W. H. CRANE: N. Y. city Sept. 8—indefinite.
WATER QUEEN (Kiralfy's): Birmingham, Ala., Oct. 21-25, Atlanta, Ga., 24, 25, Augusta 27, Charleston, S. C., 28, Savannah, Ga., 29, 30, Macon 31.
ZOZO: Marblehead, Mass., Oct. 22, Gloucester 23, Amesbury 24, Portsmouth, N. H., 25, Exeter 27, Nashua 28, Manchester 29, Concord 30, Portland, Me., 31-Nov. 1.
ZEFFIE TILBURY: Saratoga, N. Y., Oct. 20-25, Schenectady 27-29, Binghamton 30-Nov. 1, Scranton, Pa., 3-8.

OPERA AND CONCERT.

AAMALD CONCERT: Kinsley, Kas., Oct. 22, Garden City 23, La Junta, Col., 24, Trinidad 25.
AGNES HUNTINGTON: N. Y. city Oct. 9—indefinite.
ABBOTT OPERA: St. Louis, Mo., Oct. 20-25.
BALDWIN-MELVILLE OPERA: Grand Rapids, Mich., Oct. 6-Nov. 1.
BENNETT-MOULTON OPERA (George A. Baker's): Poughkeepsie, N. Y. Oct. 20-25.
BANCROFT OPERA: Nashua, N. H., Oct. 20-22, Pittsfield 23-25.
BOSTON IDEALS: Canton, O., Oct. 21-25, Cincinnati 27-Nov. 2.
BOSTONIANS: New Haven, Conn., Oct. 22, Hartford 23, Waterbury 24, Bridgeport 25, Worcester, Mass., 27, 28, Troy, N. Y., 29-31.
CALIFORNIA OPERA: Keokuk, Ia., Oct. 23, Springfield, Ill., 24, Bloomington 25, La Salle 27, Streator 28, Joliet 29, Aurora 30, Sycamore 31, Rockford Nov. 1, Elgin 3, Englewood 4, Michigan City, Ind., 5.
CASTLES IN THE AIR: Philadelphia, Pa., Oct. 6-25, Newark, N. J., 27-Nov. 2.
CORSAIR: Syracuse, N. Y., Oct 21, 22, Binghamton 23, Elmira 24, Hornellsville 25, Bradford, Pa., 27, Warren 28, Erie 29, Titusville 30, Meadville 31, Oil City Nov. 1, Franklin 3, Youngstown, O., 4, Akron 5, Mansfield 6, Springfield 7, Dayton 8.
CORINNE: Hoboken, N. J., Oct. 20-25, Philadelphia, Pa., 27-Nov. 1.
CONRIED OPERA: Cohoes, N. Y., Oct. 22, Albany 23-25, Paterson, N. J., 27, Orange 28, Greenwich, Conn., 29, Yonkers, N. Y., 30, Hoboken, N. J., 31-Nov. 1.
CARLETON OPERA: Los Angeles, Cal., Oct. 20-25, Fresno 26, Oakland 27-29, Sacramento 30-Nov. 1, Virginia City, Nev., 3, 4, Carson 5, Reno 6, Ogden, Utah, 8.
FUFF OPERA: Denver, Col., Oct. 13-25, Kansas City, Mo., 27-Nov. 1.
DUDLEY FAMILY: Niagara Falls, N. Y., Oct. 22-24.
FAUST UP TO DATE: Baltimore, Md., Oct. 20-25, Washington, D. C., 27-Nov. 1, Richmond, Va., 3, 4, Norfolk 5-8.
FAUST (Reeve's): Nanticoke, Pa., Oct. 22, Girardville 23, Pittston 24, Tamaqua 25, Lancaster 27, Lebanon 28, Phœnixville 29, Pittston 30, Reading 31, Carlisle Nov. 1, Harrisburg 3, Huntingdon 4, Tyrone 5, Bellefonte 6, Philipsburg 7, Altoona 8.
GILMORE'S BAND: Galesburg, Ill., Oct. 22, Peoria 23, La Salle 24, Joliet 25, Chicago 26, Rockford 27, Dubuque, Ia., 28, Madison, Wis., 29, Oshkosh 30, Milwaukee 31-Nov. 1, Chicago, Ill., 2, Elkhart, Ind., 3, Kalamazoo, Mich., 4, Jackson 5, Lansing 6, Toledo, O., 7.
GRAU OPERA: New Orleans, La., Oct. 26-Nov. 1, Houston, Tex., 3, 4, Galveston 5-8.
HILD PARK CONCERT: Grove City, Pa., Oct. 22, New Castle 23, Waynesburg 24, Homestead 25.
HESS OPERA: Evansville, Ind., Oct. 21, 22, Louisville, Ky., 23-25.
INNES' THIRTEENTH REGIMENT BAND: Dallas, Tex., Oct. 21-Nov. 2, Texarkana, Ark., 4, Shreveport, La., 4-6.
IUCH OPERA: Toronto, Can., Oct. 22.
LITTLE TYCOON OPERA: Montreal, Can., Oct. 20-25, Toronto 27-Nov. 1, Brantford 3, St. Catharines 4, Hamilton 5, 6, London 7, 8.
LOTUS GLEE CLUB: Washington, D. C., Oct. 22, 23, Petersburg, Va., 24, Lynchburg 25, Richmond 27, Norfolk 28, Bridgeton, N. J., 29, Philadelphia, Pa., 30, Norristown 31, Philadelphia Nov. 1, Vineland, N. J., 3.
MENDELSSOHN-THOMAS: Taylor, Tex., Oct. 22, Belton 23, Fort Worth 24, Weathersford 25, Terrell 27, Longview 28, Jefferson 29.
MARIE GREENWOOD: Lancaster, Pa., Oct. 22, Roanoke, Va., 23-25, Norfolk 27, 28, Petersburg 29, Richmond 30-Nov. 1.
MCCAULL OPERA: Cincinnati, O., Oct. 27-Nov. 1, Chicago, Ill., 3-15.
MADAME ANGOT: Boston, Mass., Oct. 20-25.
N. Y. SYMPHONY CLUB: Friendship, N. Y., Oct. 22, Hornellsville 23, Angelica 24, Cuba 25, Cattaraugus 27, Silver Creek 28, Tonawanda 29, Medina 30, Albion 31, Holley Nov. 1, Phelps 3, Geneva 4.
OVIDE MUSIN CONCERT: Newark, N. J., Oct. 22, Brooklyn, N. Y., 23, Hazleton, Pa., 24, Brooklyn, N. Y., 25, Boston, Mass., 27, Melrose 28, Portland, Me., 29, 30, Haverhill, Mass., 31.
PAULINE HALL OPERA: Bradford, Pa., Oct. 23, Hornellsville, N. Y., 24, Elmira 25, Albany 27-29, Troy 30-Nov. 1.
POOR JONATHAN: N. Y. city Oct. 14—indefinite.
RINEHART OPERA: Cadiz, O., Oct. 20.
SWEDISH LADIES OCTETTE: St. Catharines, Ont., 22, Orangeville 23, Owen Sound 24, Port Arthur 27, 28, Winnipeg, Man., 30-Nov. 1, Grafton, N. Dak., 3, Grand Forks 4.
STRAUSS ORCHESTRA: Kansas City, Mo., Oct. 22, 23, St. Louis 24, 25, Terre Haute, Ind., 27, Louisville, Ky., 28, 29, Lexington 30, Cincinnati, O., 31-Nov 1, Dayton 3, Fort Wayne, Ind., 4, Cleveland, O., 5, Buffalo, N. Y., 6.
SEA KING: Cleveland, O., Oct. 22, 23, Toledo 24, 25, Buffalo, N. Y., 27-29.
THE MERRY MONARCH (Francis Wilson): Chicago, Ill., 20-Nov. 26.
WILBUR OPERA: Cincinnati, O., Oct. 12-Dec. 20.

VARIETY AND BURLESQUE.

BRYANT-SAVILLE: Buffalo, N. Y., Oct. 20-25.
CITY CLUB: Cincinnati, O., Oct. 20-25, Louisville, Ky., 27-Nov. 2.
COHAN FAMILY: Hoosick Falls, N. Y., Oct. 23, North Adams 25.
DARE BROTHERS: Chicago, Ill., Oct. 20-25.
FAY FOSTER BURLESQUE: Greenville, Ind., Oct. 22, Sidney, O., 24, Lima 25.
FORRESTER BURLESQUE; Brooklyn, N. Y., Oct. 20-25.
GILLETTE'S: Buffalo, N. Y., Oct. 20-25, Cleveland, O., 27-Nov. 1.
GUS HILL: Cincinnati, O., Oct. 20-25, Louisville, Ky., 27-Nov. 1, Chicago, Ill., 3-8.
GEORGE SUN: Hoboken, N. J., Oct. 20-25.
HOWARD ATHENÆUM: Philadelphia Oct. 20-25, Baltimore 27-Nov. 1.
HOWARD BURLESQUE: Philadelphia, Pa., Oct. 20-25, Albany, N. Y., 27-Nov. 1.
HERRMANN'S TRANSATLANTIQUES: Kansas City, Mo., Oct. 20-25, Denver, Col., 27 Nov. 1, Chevenne, Wyo., 3, Salt Lake City, Utah, 5-7.
HANLON-VOLTER AND MARIINETTE: San Francisco, Cal., Oct. 20-Nov. 8.
HARRY KENNELL: Rochester, N. Y., Oct. 20-25, Philadelphia, Pa., 27-Nov 1.
HENRY BURLESQUE: Milwaukee, Wis., Oct. 20-25.
HYDE'S STAR: Baltimore, Md., Oct. 20-27, Washington, D.C., 27-Nov. 1, Pittsburg, Pa., 3-8.
INTERNATIONAL VAUDEVILLES: Chicago Oct. 20-Nov. 1, Minneapolis, Minn., 3-8.
IRWIN BROTHERS: Harlem, N. Y., Oct. 20-25.
LILLY CLAY'S COLOSSAL GAIETY: City of Mexico Oct. 20-Nov. 2.
LESTER AND ALLEN'S Hartford, Conn., Oct. 22, Bridgeport 23-25, Albany, N. Y., 27 Nov. 1.
LESTER AND WILLIAMS: Providence, R. I., Oct. 20-25.
LONDON GAIETY GIRLS: Butler, Pa., Oct. 22, Beaver Falls 23, East Liverpool, O., 24, McKeesport, Pa., 25, Pittsburg 27-Nov 1.
MAY DAVENPORT BURLESQUE: Troy, N. Y., Oct. 20-25, Herkimer 29, Canastota 30, Syracuse Nov. 1-8.
MCCAFFREY-DEMPSEY: Carlisle, Pa., Oct. 22, Columbia 23, Harrisburg 24, 25, N. Y. city 27-Nov 1.
NELSON'S GREAT WORLD: Newark, N. J., Oct. 20-25.
NIGHT OWLS: Washington, D. C., Oct. 20-25.
OUR AMERICAN STARS: Bradford, Pa., Oct. 22, Jamestown, N. Y., 23, Oil City, Pa., 24, Erie 25, New Castle 27, Butler 28, Beaver Falls 29.
REILLY-WOODS: Boston Oct. 20-25.
ROSE HILL'S BURLESQUE: Minneapolis, Minn., Oct. 20-25.
RENTZ-SANTLEY: Syracuse, N. Y., Oct. 20-25.
SHERIDAN-FLYNN: N. Y. city Oct. 13-25, Montreal, Can., 27 Nov. 3.
SAM DEVERE: N. Y. city Oct. 20-25.
SHEEDER AND BLAKELY: Baltimore, Md., Oct. 20-25.
TONY PASTOR: Newark, N. J., Oct. 20-25, N. Y. city 27—indefinite.
TENNYSON AND DAWSON: Fayetteville, N. C., Oct. 20-25.
THE LILIPUTIANS: N. Y. city Sept. 13—indefinite.
VAIDS SISTERS: N. Y. city Oct. 20-25.
WEBER AND FIELDS: N. Y. city Oct. 20-Nov. 1.
WILLIAMS' PARISIAN FOLLY: Chicago, Ill., Oct. 20-25.
WILLIAMS AND ORR: Indianapolis, Ind., Oct. 20-25, St. Louis, Mo., 27-Nov. 1, Kansas City 3-8.
WHALLEN AND MARTELL: Pittsburg, Pa., Oct. 20-25.

MINSTRELS.

AL. G. FIELD: Columbus, O., Oct. 22, Dayton 23, Xenia 24, Springfield 25, Findlay 27, Piqua 28, Lancaster 29, Chillicothe 30, Circleville 31, Portsmouth Nov. 1, Maysville 3.
BEACH AND BOWERS: Memphis, Tenn., Oct. 22.
BARLOW BROTHERS': Defiance, O., Oct. 22, Napoleon 23, Marion 24, Indianapolis, Ind., 26-30.
CLEVELAND'S CONSOLIDATED: Worcester, Mass., Oct. 22, Lynn 23.
CLEVELAND'S MAGNIFICENT: Tyler, Texas, Oct. 22, Texarkana 23, Hot Springs, Ark., 24, 25.
GEORGE WILSON: Selma, Ala., Oct. 22, Montgomery 23, Pensacola, Fla., 24, Mobile, Ala., 25, New Orleans, La., 26-Nov. 1.
HI HENRY: Gainesville, Ga., Oct. 23, Greenville, S. C. 24.
MERRITT AND STANLEY: Holland, Mich., Oct. 22, South Haven 23, Pan Pan 24, Dowagiac 25.
MCCABE AND YOUNG: Terre Haute, Ind., Oct. 22, Vincennes 23, Edwardsville 24, Paducah, Ky., 25, Indianapolis, Ind., 27, 28, Memphis, Tenn., 30-Nov. 1, Hot Springs, Ark., 3.
PRIMROSE AND WEST: Washington, D. C., Oct. 20-25.
THATCHER: Brockton Mass., Oct. 22, Gloucester 23, Salem 24, Waltham 25, Chelsea 27, Taunton 28, New London, Conn., 30, Norwich 31, Hartford Nov. 1, N. Y. city 3-8.
VREELAND: Parker, Pa., Oct. 22, Petrolia 23, Butler 24, Renfrew 25.
WORLD'S FAIR (W. H. Rice's): Warren, Pa., Oct. 22.

CIRCUSES.

BARNUM AND BAILEY: Montgomery, Ala., Oct. 22, Columbus, Ga., 23, Griffin 24, Atlanta 25, Macon 27, Athens 28, Augusta 29, Savannah 30, Charleston, S. C., 31, Columbia Nov. 1, Spartanburg 3.
DIEFENBACH: Jackson, Tenn., Oct. 20-25.
FOREPAUGH: Knoxville, Tenn., Oct. 22.
MAIN-VAN AMBURGH: Jefferson, Pa., Oct. 22, Geneva, O., 23.
SELLS BROTHERS: Dallas, Tex., Oct. 22, Ennis 23.
WASHBURN AND ARLINGTON: Toccoa, Ga., Oct. 22, Gainesville 23, Atlanta 24.

MISCELLANEOUS.

BRISTOL (W. M.) EQUINES: Monmouth, Ill., Oct. 22, Moline 23-25, Savanna, 27, 28, Maquota, Ia., 29, 30, Fulton, Ill., 31-Nov. 2.
ELLIOTT'S VOYAGERS: St. Paul, Minn., Oct. 21-25, Minneapolis 27-Nov. 1, Milwaukee, Wis., 3-8.
H. L. FLINT'S MESMERIC: Pekin, Ill., Oct. 20-25, Canton 27-Nov. 2.
HERRMANN'S: Brooklyn, E. D., Oct. 20-25.
SIGNOR BLITZ: Waverly, Ia., Oct. 23, Clay City 24, Mason City 25, Vinton 27, Webster City 28, Boone 30, Ft. Dodge 31, Des Moines Nov. 3, Newton 5.
W. W. DAYTON'S: Montpelier, Vt., Oct. 22, 23, Chateaugay, N. Y., 24, 25, Malone 27, 28, St. Regis Falls, 29, 30.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Amber, Mabel	Granville, Miss J. B.	Pollock, Marie
Ames, Lillie	Garrett, Miss M.	Poulton, Blanche
Arbuckle, Madyn	Gay, Chas.	Monk, Minnie
Atherton, Douglas	Gollin, Campbell	Mitchell, C. M.
Adams, Geo. H	Goldthwaite, Dora	Morris, Ramsey
Allen, Harry	Hanley, Lawrence	Mansfield, Alice
Banks, Maud	Hempstead, Fred	Malcolm, Florine
Burton, Chas. A.	Hunt, Chas.	Nelson, Virginia
Bradley, Malcolm	Hamilton, Theodore	Norcross, Frank
Baker, Geo. A.	Haworth, Jos.	Nicholas, Hamilton
Baldwin, W. S.	Husted, H. F.	Nicholson, Paul
Burrill, J. F.	Harrison, Duncan B.	Olcott, Chauncey
Bryton, Frederic	Howard, Kate	Paxton, Geo.
Bellini, Laura	Hageman, Geo. N.	Palmoni, Jno. W.
Brady, J. J.	Hatch, Wm. R.	Parsloe, Chas. T.
Bernstein, Jeff. D.	Hanchett, D.	Pratt, Chas. H.
Baxter, Mrs. Lizzie	Hoefer, Louise	Power, Tyrone
Butler, Alec.	Hoaglin, Jos.	Fallas, John J.
Boyd, Will C.	Howe, Watson	"Private Secy," May
Baker, Leighton	June, George W.	Prosser, Katherine
Barton, W. B.	Jones, Frank	Packard, Dan
Cross, E. J.	Johnson, Mrs. M.	Perkins, Walter
Curtisse, Blanche	Jerome, Elsan	Rue, Ed
Coggswell, Miss C.	Janauschek, Wm.	Roberts, Frank
Campbell, F. G.	Jones, Owen D.	Roberts, Fred
Conger, E.	Keiser, J. A.	Rawshide, George
Clarke, Marlande	King, T. H.	Rowan, Wade L.
Calden, Geo. E.	Knight, Mrs. Geo. H.	Reed, Addie C.
Cherie, Adelaide	Kemble, Frankie	Rice, Edward
Carlisle, Marie	Kingsly, Henry	Scott, John Philip
Carle, Alice I.	Kemble, Frank	St. Felix Sisters
Calder, Louise	Knight Aldrich	Saxton, Ernest
De Shelby, Wm.	Kamper, Collin	Sydney, Myra
Drayton, Henri	Kendall, Ezra	Sands, W. A.
Dart, F. E.	Leighton Sisters	Shaw, Mary
Dixon, Fred	Luter, Fred.	Stanton and Shanks
Downing, Robert	Lewis, May	Strong, Fred. W.
Debaldovert, A.	Lykens, Wm.	Stevens, Ogden
Demarest, G. V.	Lander, Frank	Strebig, F.
Dudley, Charles	Lamar, Lee	Stevens, E. A.
Daymond, J.	Leslie, Helen	Swable, Dell.
Durand, Juliet	Mackay, John A.	Tillotson, W. W.
Durham, Sidney	Martin, Jacques	Tannehill, Jr., Frank
Eddy, Jennie	Murdoch, Mortimer	Tyler, Otterie
Eyre, Sophie	Means, Pearl	Thompson, D.
Formes, Karl	Morris, Wm.	Theodore, Chas.
Fowman & Morton	May, Olive	Underwood, A. R.
Forsythe, Kate	Murphy, Jos.	Vroom, Ed.
Floyd, George	Morrison, Lewis	Voeghtlin, Wm.
Gilman, Ada	Mayo, C. H.	West, J. Clarence
Geiger, Richard H.	Morris, Ida A.	Wilton, Elsa
Grahame, J.	Mestayer, W. A.	Wilson, J. Headley
Gouge, Geo. E.	Markham, Lillian	Wareham, Harry
Gibbs, Robt. P.	Morris, Isabelle	Willard, Pauline
Graves, Virgie	McAuley, Mrs. R.	Washburton, Barclay

DILATORY CORRESPONDENTS.

A large number of out-of-town letters are omitted this week, solely through the negligence of correspondents to follow the explicit instruction to mail their letters so as to arrive at this office on Thursday or Friday afternoon at the latest.

Each letter in the appended list is dated either on Thursday or Friday, the very days when they should be in THE MIRROR office. Each of these correspondents hereafter should mail his letter either on Tuesday or early on Wednesday morning at the latest, Tuesdays receiving the preference from the West and South. Correspondents should write only one letter each week. The subjoined is the belated list:

Altoona, Pa.; Alliance, O.; Atchison, Kas.; Belleville, Canada; Belton, Tex.; Barre, Vt.; Bridgeport, Conn.; Brockville, Canada; Battle Creek, Mich.; Beloit, Wis.; Columbia, S. C.; Cadiz, Ohio; Columbus, Ohio; Connersville, Ind.; Chattanooga, Tenn. Denver, Col.; Danville, Va.; Elmira, N. Y.; Fort Smith, Ark.; Fall River, Mass.; Hamilton, Ohio; Huntsville, Ala.; Huntington, W. Va.; Lock Haven, Pa.; Leetonia, Ohio; Lawrence, Kas.; La Porte, Ind.; Milwaukee, Wis.; Manch Chunk, Pa., Middletown, N. Y.; McKeesport, Pa.; Marietta, Ohio; Norristown, Pa.; Newark, Ohio; Norwalk, Ohio; New Britain, Conn.; Oshkosh, Wis.; Poughkeepsie, N. Y.; Pittston, Pa.; Piqua, Ohio; Westerly, R. I.; Shenandoah, Pa.; Plymouth, Pa.; Reading, Pa.; Sacramento, Cal.; Sheboygan, Wis.; Springfield, Ill.; Torrington, Conn.; Titusville, Pa.; Upper Sandusky, Ohio; Woonsocket, R. I., Wooster, Mass.

MANAGERS' MESSAGES.

NEW ORLEANS, La., Oct. 20.—Carter's Fast Mail opened at the Academy of Music to-night to ten hundred and seventy-eight dollars. Opposition, Barnum's Circus. E. M. GOTTHOLD.

PITTSFIELD, Mass., Oct. 22.—It's raining hard, but Rhea played to full capacity of house. A booming tour. W. D. LOUDOUN.

PORTLAND, Me., Oct. 20.—Maurice Barrymore opened in Reckless Temple to-night to a crowded house. The company and author

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W. H. Murdoch,	Florida Kingsley,
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Gus Hennessy,	La Petite Lillian,
Thomas Massingale,	William Labb.

LOUIS ALDRICH in THE EDITOR.

EDWIN KNOWLES, *Manager*; HORACE WELL, *Business Manager*; E. G. HAYNES, *Treasurer*. This week (Oct. 6) Fifth Avenue Theatre, New York.

Louis Aldrich,	Dora Goldthwaite,
Alexis Markham,	Grace Huntington,
William Lee,	May Haines,
L. R. Willard,	P. J. Reynolds,
Edgar Weir,	Marie Doran,
Frank B. Hatch.	

THE MIDNIGHT ALARM.

A. Y. PEARSON, *Manager*; GUS MUNZER, *Business Manager*; W. W. BITTNER, *Stage Manager*; PROFESSOR GUDE, *Musical Director*.

Frederick Julian,	Katie Pearson,
Neil Florence,	Cassie Francis,
George Scott,	Ella Bittner,
Charles Rollins,	Marie Leroy,
W. W. Bittner,	E. M. Leroy,
George F. Hall,	Harry Thompson.

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W. J Dixon,	Lillian Alexander,
Alexander Randolph,	Viola Vance,
Harry J. Stone,	Mary Bryant,
Charles E. Huntington,	C. E. Hand,
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AMESBURY, MASS.—Amesbury Opera House Thanksgiving and Christmas.

ALBANY, N. Y.—Jacobs' Opera House, Nov. 20, 21, 22. Dec. 15, 16, 17. Jan. 19, 20, 21.

BUFFALO, N. Y.—Corinne Lyceum, Nov. 10, 11, 12. Dec. 4, 5, 6-18, 19, 20.

BUFFALO.—Court Street Theatre, March 23. May 11-25.

BARRE, VT.—Opera House, open time. Lock box 99.

BEAVER FALLS, PA.—Sixth Avenue Theatre, Thanksgiving, Christmas and New Years.

BROOKLYN, E. D.—Novelty Theatre, Thanksgiving week.

BOSTON, MASS.—Grand Opera House, Thanksgiving week.

CHICAGO, ILL.—Litt's Standard, Dec. 28, Jan. 11, Feb. 15

CLEVELAND.—Jacobs' Theatre, May 18 and after.

CHICAGO.—Alhambra, Jan. 18. April 26. May 10-24 and after.

CHICAGO.—Clark Street Theatre, Nov. 23-30. Dec. 14. Feb. 1. March 15-22-29. April 26. May 3-10.

CHICAGO.—Academy of Music, Nov. 16-30 Matinee. Dec. 7. Jan. 11. May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre open time after March 1.

GALESBURG, ILL.—New Auditorium, Nov. 15 to 30.

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LEWISTON, ME.—Music Hall, December, January and February

HARTFORD, CONN.—Proctor's Opera House, Oct. 27, 28.

MANKATO, MINN.—Grand Opera House, after Dec. 8.

MONTREAL.—Jacobs' Theatre, weeks Oct. 27 and Feb. 16.

MILWAUKEE, WIS.—Bijou, Nov. 30, March 8.

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NEW YORK.—Jacobs' Theatre, March 2, April 27, May 4-18 and after.

NEWARK, N. J.—Jacobs' Theatre, Dec. 18, 19, 20. April 13, week.

NORFOLK, VA.—Lewis Opera House—Open time.

PATERSON, N. J.—Jacobs' Opera House, Dec. 1, 2, 3-25, 26, 17-22, 23, 24.

PHILADELPHIA, PA.—Continental, Jan. 19-26. Feb. 2. March 23, all after.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-26, 27, 28, 29, 20, 21.

RICHMOND, IND.—Phillip's Opera House, Christmas, 1890.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Nov. 17, 22, Feb. 2, 7.

SYRACUSE, N. Y.—Jacobs' Theatre, Nov. 3. Dec. 29, 30, 31. Jan. 19, 20, 21.

STREATOR, ILL.—Plumb Opera House, Oct. 20, Nov. 27 and Dec. 25.

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